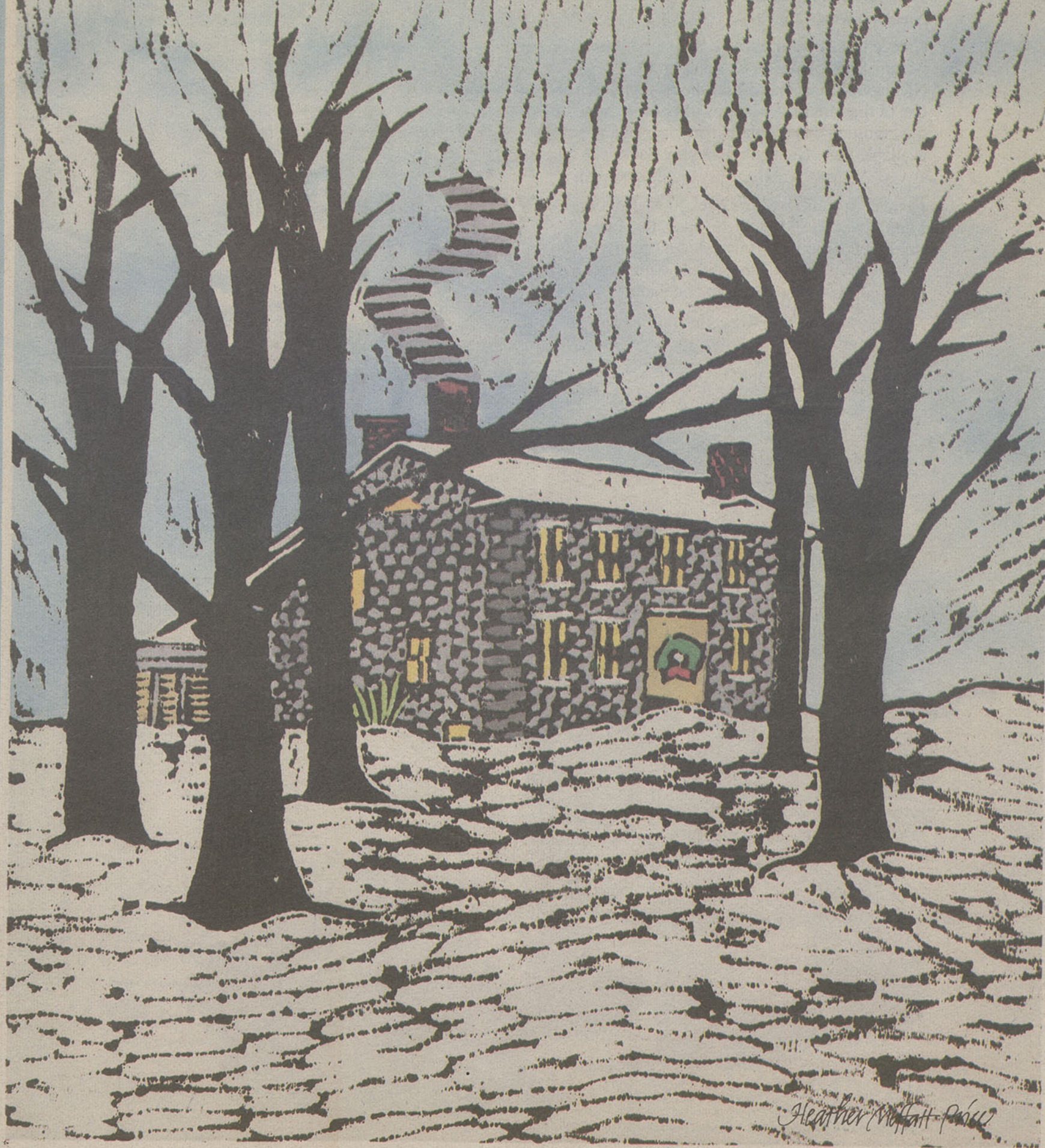


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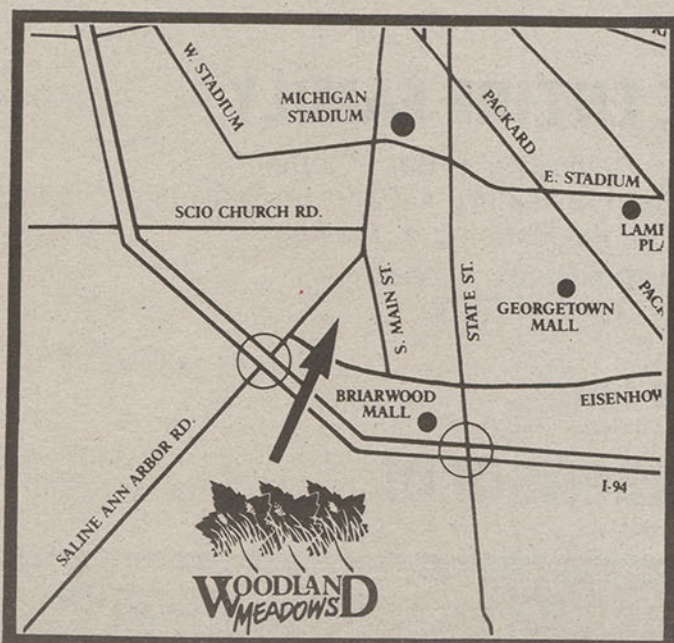
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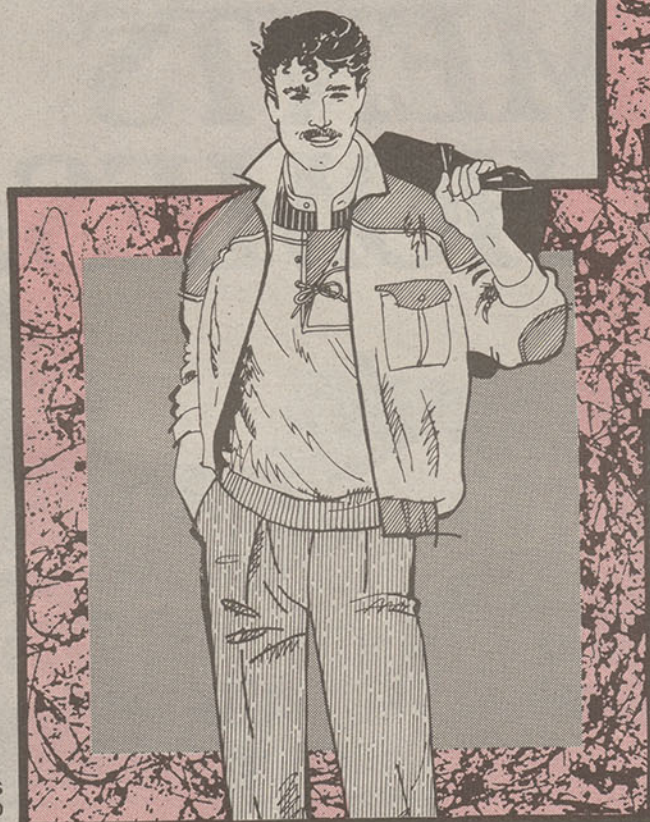
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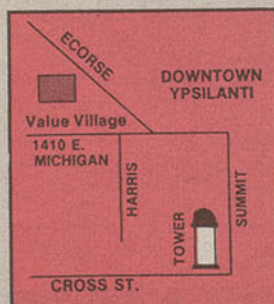
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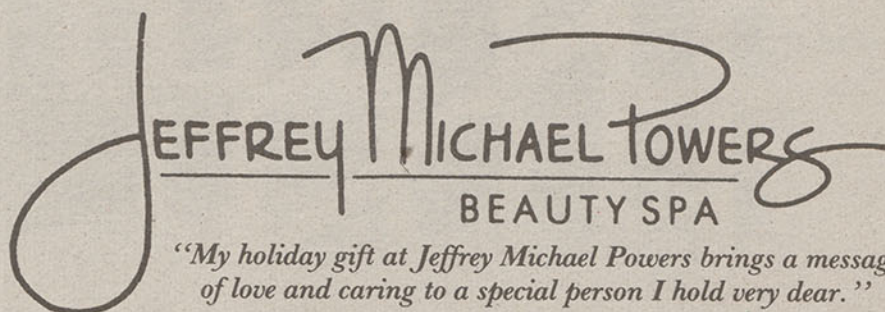
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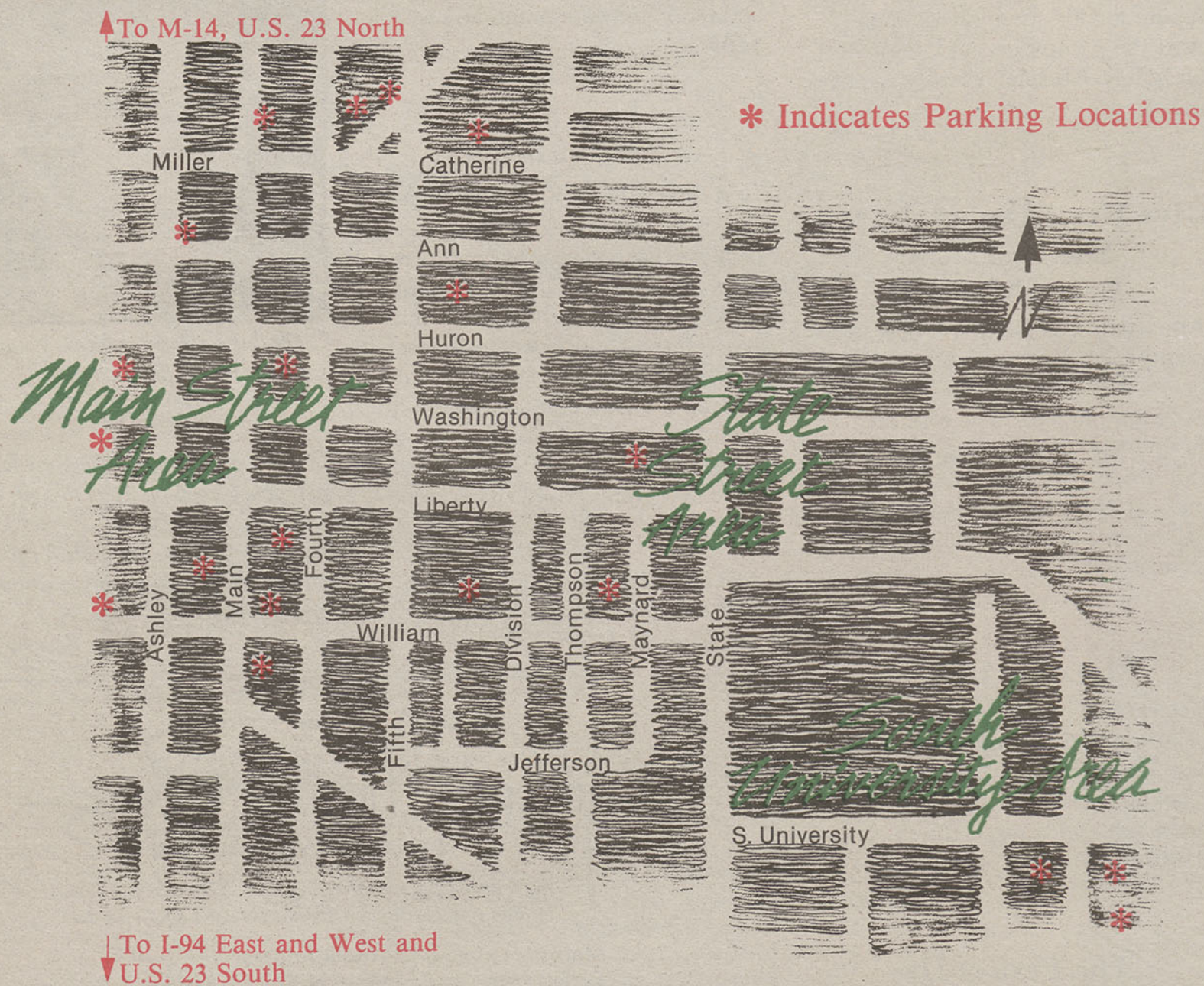
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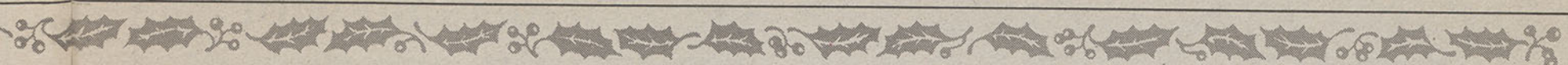
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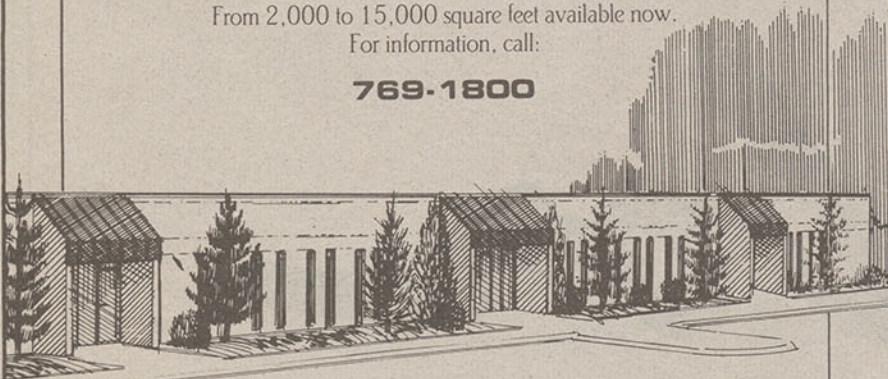
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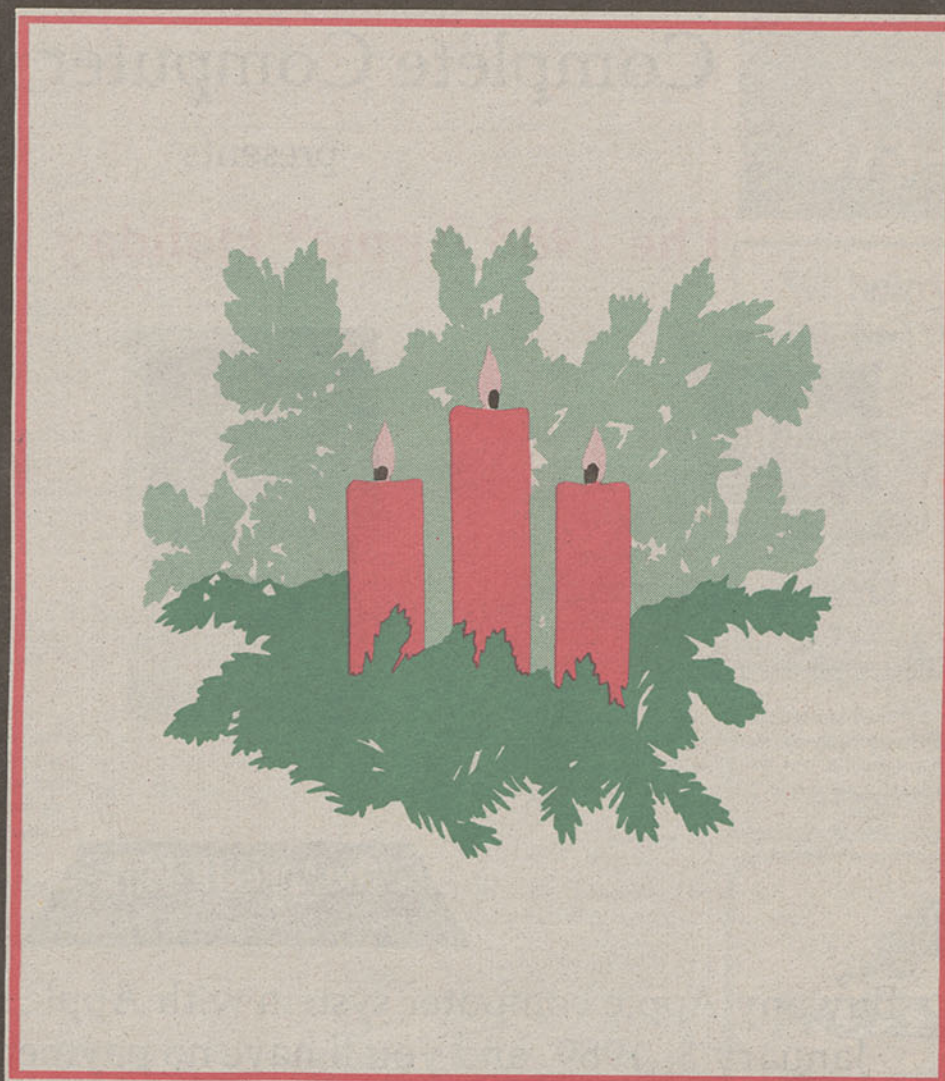
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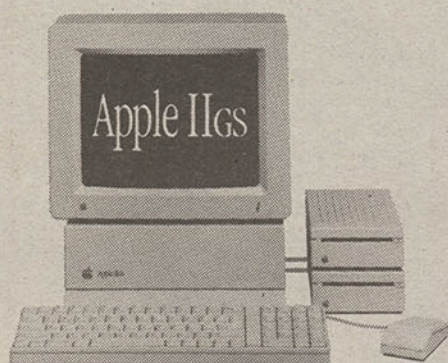
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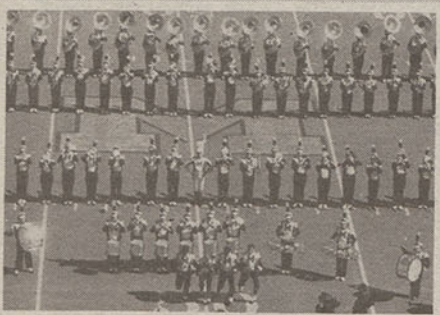
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AROUND TOWN

Under the sandbox

Ann Arbor's nuclear reactor

In a time of Chernobyl, of the problems of disposing of nuclear wastes, an item in the *Ann Arbor News* caught our eye. MSU was closing down its research nuclear reactor. It set us to wondering what the U-M was doing about its research nuclear reactor. And where did the nuclear wastes produced by that reactor go?

The U-M's reactor is housed in a tan brick building on Bonisteel Boulevard on the North Campus. It sits directly behind the Phoenix Memorial Laboratory, down the block and across the street from the Art and Architecture Building.

The manager of the reactor is Bob Burn. Tall, lean, forty-eight, and forthright, Burn immediately put us straight about why MSU closed its reactor. "It wasn't because of a nuclear waste disposal problem," he said. "It was closed because it wasn't getting the job done. It was too small when they got it as a gift from the University of Illinois back in the Seventies. They only ran some two hundred sample analyses a year; in contrast, we do over five thousand for university faculty and staff and outside agencies."

"Running a sample" consists of irradiating pieces of material in the reactor. It may be done for a variety of purposes. Geologists bring in chips of rock wanting to identify the elements in them. Archaeologists bring in artifacts they've unearthed in order to place them in history. Medical personnel bring in vials of liquid iodine for physicians who need radioactive isotopes for cancer diagnosis or therapy. When these various materials are bombarded by neutrons (the irradiation process), radioactive wastes are the byproducts.

According to Burn, the budget for running the U-M's reactor is about \$500,000 a year, of which about \$400,000 is recouped in research service fees. The U-M's nuclear reactor is only a two megawatt (two million watts) reactor, in contrast to the giant electric utility reactors, which are usually in the range of three thousand megawatts.

An all-around all-conference high school athlete in Sacramento, Bob Burn played freshman basketball and baseball at the U.S. Naval Academy and later captained the academy's squash team. In 1960 he was ranked seventh nationally in the NCAA. From the Naval Academy, he had tours of duty in diesel and nuclear subs and then acquired two master's de-



grees from MIT—one in electrical engineering and one in naval architecture. From MIT, Burn went to General Atomic in San Diego, where he designed gas-cooled reactors, and then came to the U-M in 1974. His reason for leaving the Navy had to do with his objections to the Vietnam War.

We've known Bob Burn for years, and one thing that had always struck us about him was his frankness and honesty on almost any subject. And now, most impressively, on the subject of nuclear power, a subject that some in the profession might get defensive about.

As a matter of fact, we've known only two nuclear engineers, and both were aggressive on the topic. Burn is one. And back when he was an assistant professor of nuclear engineering, Jim Duderstadt, now U-M president, was the other.

On the subject of disposing of nuclear wastes that may stay active and hazardous for thousands of years, Duderstadt once told us that with the technology for disposal at hand he wouldn't hesitate to bury radioactive wastes under his children's sandbox.

We asked Burn for a comment on that. He smiled. "If you bury them deep enough," he said. And then his face got serious. "But this brings up an interesting point. I think, in a way of speaking, we ought to be burying our wastes under our

own sandboxes. It's wrong that we ship them out of state. We're producing these wastes here; we ought to dispose of them here. It's a 'not in my backyard' kind of thing, and I think it's wrong."

The U-M reactor, Burn told us, ships its high-level radioactive wastes to the Savannah River National Laboratory in South Carolina and its low-level wastes to Richland, Washington. Some high-level radioactive materials and wastes, Burn added, are stored in vaults in the basement of the reactor building.

We asked to take a look at those vaults. Burn led us down a staircase. There, at the bottom of the reactor with its six-foot-thick concrete shield, facing it across the floor, was something that looked like a mausoleum wall—a long rectangular bank containing about fifty round, 8"-diameter crypts.

Could the radioactive materials and wastes in those crypts in time start leaking?

"No," Burn said. "The wastes are solid. We don't store liquid wastes here."

Just the same, did Burn feel funny about letting people know that there were radioactive wastes of any kind stored in Ann Arbor?

He was silent a moment. Then he said, "I believe in being honest. We're a public place. We ought to be honest. Did you notice the sign outside?"

"It said 'Phoenix Memorial Laboratory.'"

"Right. But that's only one building. The other building is this Ford Nuclear Reactor. There's no sign outside for that. Almost every building at the University of Michigan is identified to the public. Ours is not. I think that's wrong, too. Important research and teaching and service is being done here. We're careful, very safety conscious, and have an excellent record. We give tours of our facility all the time. I don't believe we should be here only because no one realizes we are."

Library cop

A tour with Tim Minick

We knew that police were stationed in the public high schools, but we hadn't heard that there was a cop stationed at the public library. When someone told us that, we went over and asked assistant director Kathy Daley if we could interview him or her.

Kathy Daley, an attractive, articulate, no-nonsense young woman, has worked for the public library for seventeen years, beginning as a counter clerk when she was an undergraduate at the U-M library school. She said briskly, "Of course you can interview him, but I'd like to point out that he's not a policeman. He doesn't wear a uniform. He doesn't carry a gun. He cannot make arrests. His title is community assistant and his name is Tim Minick."

"He's sort of middle-aged, stocky, and round-faced," she added. "And his face gets pink when he senses trouble."

That afternoon the library seemed full of stocky, middle-aged, round-faced men. All of them were reading magazines or newspapers. We couldn't pick out Tim Minick, so we asked Daley which one he was. She led us to a graying, bespectacled, round-faced man with a small gray mustache, wearing an open gray dress shirt. He was standing unobtrusively near the Adult Basic Reading books and looking around in an unobtrusive sort of way. There was no pink flush on his cheeks.

After being introduced, we sat down with Minick at an empty table near the Browsing Collection and asked him, very quietly, what the job of community assistant entailed.

Minick, who has an aura of quiet strength, said with a little smile, "I try to keep a semblance of order. Ninety percent of the time it's not hard. This is a nice place. But once in a while, you get people with problems, kids or adults who've

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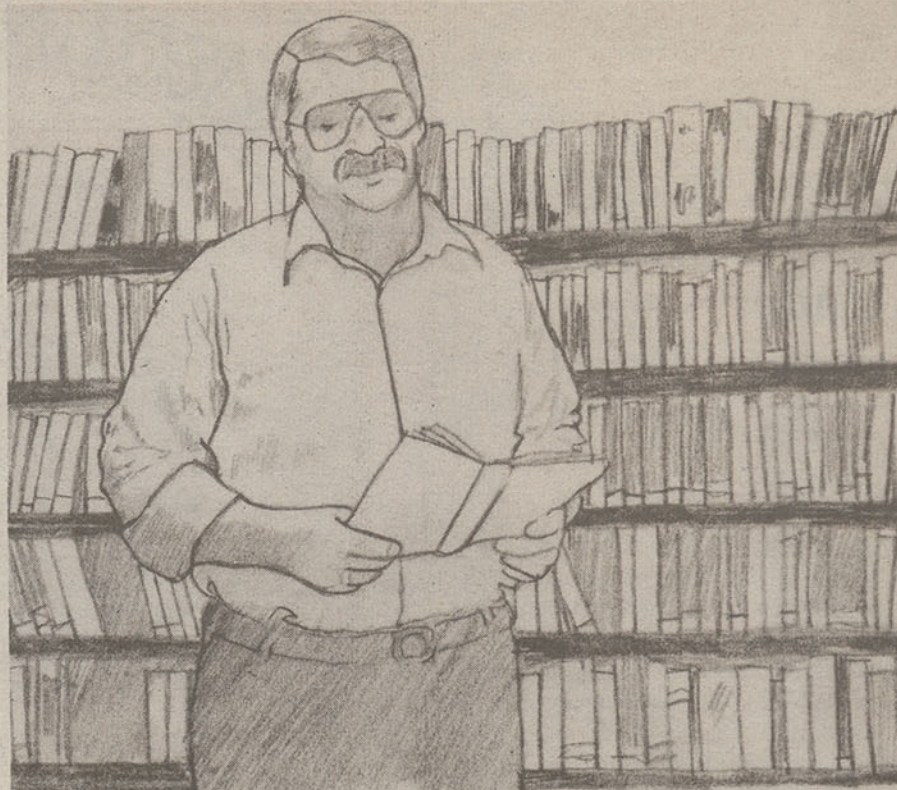
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AROUND TOWN continued



never been," he paused, "housebroken. They want to put their feet on the tables, eat, drink."

"What do you do about them?"

"I tell them the rules. We have a written code of behavior. No feet on the tables. No sleeping. No eating or drinking or making disturbing noises."

"We're a public place. All sorts of people come in here—especially when it gets cold and rainy out there. They'll go to the library, or the post office, the courthouse, the bus stop."

We asked Minick what he'd do if someone refused to take his feet off the table.

"They usually do. But sometimes people get argumentative. If they do, I might ask them to leave. If they won't leave, I'll call the police. People come in here who have substance abuse problems. If they want me to, I try to get them medical help."

What do you do about people sleeping, we asked.

"Wake 'em up. Ask them if they're all right."

Does he patrol the library regularly?

He smiled at the word "patrol." "I tour the building regularly," he said.

Minick said we could take a tour of the building with him, and as we set off through the Main Reading Room, he filled us in on his background. A cousin of former sheriff Tom Minick, he's forty-three and has been on the job here since January. He is the first community assistant the library has had. (There are two part-time security people who work nights.) He was born in Tecumseh and went to Manchester schools. At twenty-one, already tired of Michigan winters, he headed for Fort Lauderdale, where he stayed for eleven years, working on the police force. He has also been a sheriff's deputy in Colorado and at one time was police commissioner of Nucla, Colorado.

Does he feel he's still in law enforcement at the library?

"Kinda sorta," he said. "But it's not police work because if there's trouble, I call the police."

Is it boring?

"It can be . . . relaxed," he conceded.

"On the other hand, you've got to be alert. You've got to know who's in the library at all times. A lot of people come in, especially when the weather's bad."

We climbed the back stairs, which brought us into the area of the nonfiction shelves in the 900's of the Dewey Decimal System. There was a young man with his feet up on a wood rail, writing on a yellow pad. Minick walked by him. We asked Minick about that. We were curious to see at what point his face might take on the pink flush that indicated trouble.

Not now. Minick smiled. "That's Bobby. He never causes any problems. He writes poetry. Do you see the man at the end of the stacks, sitting on the floor with his back to the wall?"

We peered and saw a long-haired young man seated on the floor, a book in front of him. He looked back at us with a trapped expression.

"He sits against the wall because he doesn't want anyone to come up behind him. He thinks the Mafia is after him," Minick said.

We headed past the card catalog and then past the reference desk toward the reference reading area.

"The noisy ones stay on the main floor," Minick said. "The ones who want to be alone come upstairs to the nine-hundred shelves."

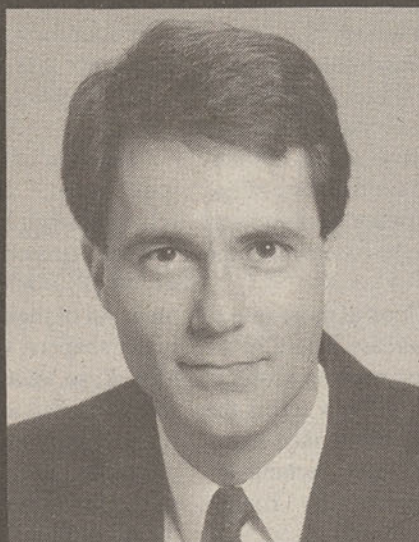
At a table in the reference reading area, a girl was sleeping soundly, using a green backpack as a pillow. Her glasses and an open book lay at the crook of her elbow. Minick touched her chair lightly. She awoke with a start.

"You OK?" he asked gently.

She smiled, embarrassed. "Sorry. I had to work last night. Thanks."

Then Minick checked out the Quiet Room, where no one is allowed to talk, and from there we walked down the main staircase. All was peaceful and quiet in the library. At the bottom of the stairs, we asked Minick if he had time to read on the job.

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"I'm catching up on the *Free Press*," he replied. "I've also been reading a book about Yamamoto, the man who engineered the sneak attack on Pearl Harbor. It's interesting to get the other point of view."

We said goodbye, then watched Minick make his way back to the Main Reading Room, walking casually, a stocky, gray-haired, round-faced man, indistinguishable from other stocky, gray-haired round-faced men.

"We never saw the pink flush on his face," we reported to Kathy Daley.

"Good," she said.

Cords, kidneys, and eyeballs

Yellow Cab's odd cargoes

The Yellow Cab drivers around Ann Arbor usually look like they're ferrying people from place to place. But it turns out that sometimes they're carrying only parts of people. We heard that Ann Arbor's cabbies are often called upon to shuttle body organs and specimens across Ann Arbor and southeastern Michigan.

Greg Dahlberg, a dispatcher and driver whom we got on the phone in between dispatches the other day, explains that the company has accounts with organ banks and medical labs in town. "We deliver all sorts of organs," he says, "eyes, kidneys, blood." Chelsea Hospital, for example, sends specimens by cab to the lab at St. Joe's. Cabbies bring specimens for analysis from the VA to the U-M Hospital. Kidneys and other organs for transplant are packed in ice and slipped into a styrofoam box. Wayne State, the U-M, and the Life Science Center at MSU are among the medical facilities that exchange organs or specimens by cab.

"It's weird because usually you have to carry people," Dahlberg says. "But sometimes it's just little pieces. You can always tell when there's been a bad motorcycle accident: they start sending out pieces. First the right kidney goes out, then the left kidney. Then the right eye, then the left eye."

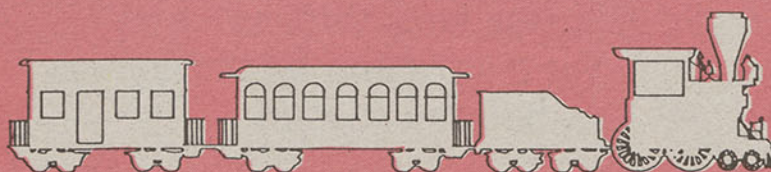
While we're talking to Dahlberg, he gets a radioed report from a driver: a pedestrian hit at Shadowood and Ellsworth. "Are they hurt bad? Call 911," he calmly directs a fellow worker.

Although seasoned drivers take organ transport in their stride, such missions take some getting used to. Mike McNeely, taking a turn at the switchboard while Dahlberg goes out on the road, recalls the time he was sent to a slaughterhouse to fetch a case of eyeballs for some researchers in Ann Arbor. "I had to walk all the way through the slaughterhouse and, being a vegetarian, that was pretty strange."

A shipment of umbilical cords goes out regularly from St. Joe's Labor and Delivery unit to the Simpson Memorial Insti-

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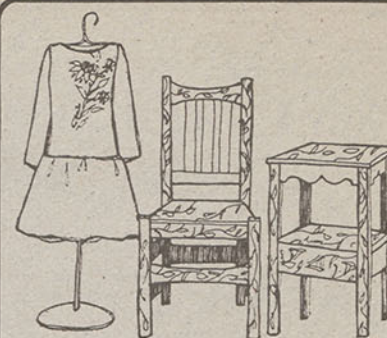
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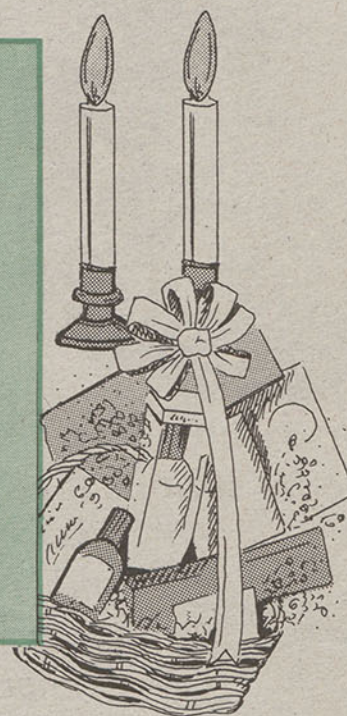
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AROUND TOWN *continued*

tute, where health researchers harvest blood vessel lining cells from the vein that runs through the umbilical cord.

In the early days of the shipments, the cords weren't all carefully wrapped. Once, a driver was carrying a shoebox of cords to Simpson. He was unaware of the contents of his cargo until, on the way, the cords started spilling out. Other drivers received the cords in clear plastic cups. During the ride, they would start sloshing around. "Some of the drivers were grossed out," remembers a former dispatcher.

These days, the cords are more securely packaged, usually in a plastic bag or container. The run isn't a big deal anymore to most drivers, who report to the nursing station at St. Joe's and receive a package of cords from the refrigerator.

At one time, the cord run was a round trip. Workers at Simpson would send the drivers back to St. Joe's with muffins to thank the nurses for their help in saving and preparing the umbilical cords. Normal umbilical cords are ordinarily discarded after birth. To help the Simpson scientists, a delivery room nurse will salvage any cord that is not too short or knotted, milk out the blood, and store it in the fridge till the driver comes. Nowadays, instead of sending muffins, Simpson makes a contribution to the St. Joe nurses' continuing education fund.

Despite the gruesome aspects, some dispatchers and drivers like the feeling that they, like the nurses, are making a contribution to human health and well-being. They feel they're doing a good deed—supplying speedy delivery of a needed organ over the roads of southeastern Michigan. "There's no one else who would come right over and pick it up and take it where it needs to go," says a former driver, speaking of an organ shipment. "We're on the road all over southeastern Michigan. We know where things are. It gives you a good feeling—rushing an organ into a hospital in Detroit. You're doing something good."

Violating the norm

Mandatory nonconformity in Sociology 454

One of the perils of living in a college town is being used as a living laboratory. A couple of months ago, as we were walking down State Street, a well-dressed young black woman walked toward us eating a meal off a china plate with a fork. Registering the sight as a camera might, we kept going, and didn't think much more about the young woman until we learned, in a circuitous way, that she was probably a U-M student on a class assignment—to violate a social norm.

The course was Sociology 454, Law & Social Organization. According to Professor Margaret Somers, social norms (ac-

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ceptable ways of behavior) are often more controlling than codified laws. She'd assigned her students to test what happened when they did something that although not illegal was unacceptable.

Each student had to design two norm-violating situations, and they came up with quite a variety. One asked a dry cleaner to clean and press a doll dress. (After being flabbergasted, the cleaner not only did it, but returned the dress on a tiny hanger.) Another student stood very close to and stared at people at various automated teller machines. (Older people minded, students didn't, and withdrawers minded more than depositors.) In another project, a student kept taking flash pictures of the screen in a local movie house, saying, "I have to have a picture of Kevin Costner. He looks so cute in his baseball uniform." (She was ejected to applause.) At Briarwood Mall, another student wore her brassiere over her shirt, telling people she had a sunburn. ("People were generally friendly. They laughed.")

But the young black woman we'd seen walking down State Street eating dinner told us her project turned out to be anything but funny. "I was neatly dressed. I wore a checkered red napkin around my neck. It was between three and four o'clock on a Monday afternoon. On my plate I had green beans, fried chicken, macaroni and cheese, and a roll. I ate carefully with a fork. I got a lot of stares and laughs and comments.

"You forget to eat?"

"Don't you have a home?"

"I just walked on, eating and smiling, until I started to walk past a group of guys, student age. They started making comments that were not so funny.

"Hey, Aunt Jemimah, how come you don't stay in the kitchen?"

"You people aren't tamed yet, are you?"

"There were more racist remarks like that. I got angry. I stopped eating and argued with them. I told them it was a sociology project and invited them to an NAACP meeting. They stopped their comments then. But that experiment brought out something I hadn't expected."

Another student-designed experiment was one we've all witnessed at one time or another.

"I had to go shopping anyway," this student told us. "So I went out to the Kroger's on South Industrial Highway. I filled my cart to the brim, and then I went to the express line. I was nervous.

"The guy in front of me kept looking back meaningfully at my cart. People behind me on line kept making little sighing noises. I was very embarrassed. When I got up to the counter, I started to unload. The cashier said to me, 'You know, this is an express line.'

"Yeah, I know," I said, trying to sound matter-of-fact. But I was ashamed. Finally, I said, 'If there's a policy, you could ring up fifteen items and I could get back on line again.'

"She gave me a disgusted look. She rang up the whole thing, but with an attitude."

We admired the originality of the young woman who kept popping flashbulbs in the movie theater and asked her what norm she'd violated for her second experiment.

"Okay," she said in a breezy, quick voice. "I went into the Taco Bell. You know, the one on East U. I went in with a friend. When we got to the head of the line I ordered a lot of gross food—you know, taco salads, burritos, sodas—for me and



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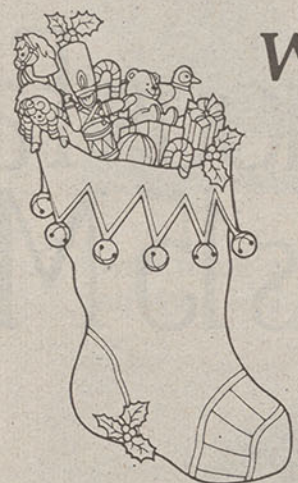
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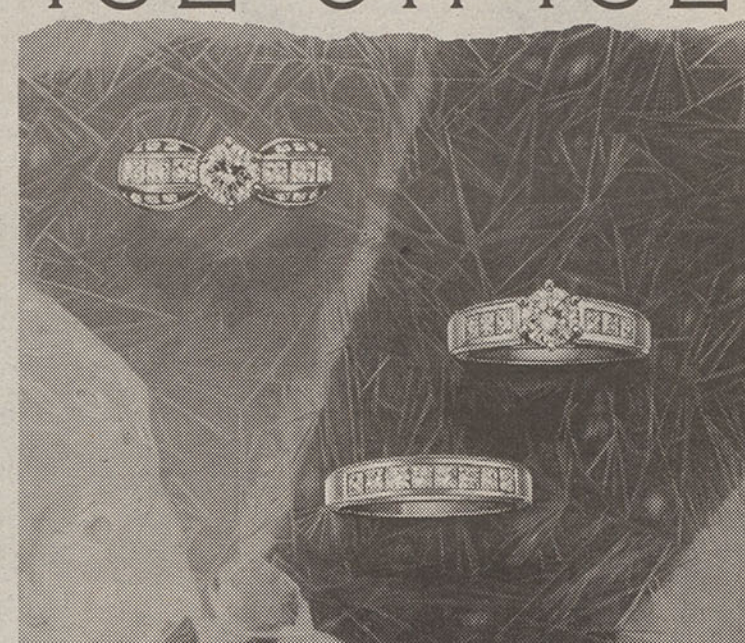
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AROUND TOWN *continued*

my friend. The bill came to seven-fifty. I gave the counter person a twenty dollar bill and told her to keep the change. She looked at me as though I'd gone nuts. "You've got to have change," she said.

"No, you keep the change," I said. "Taco Bell food is wonderful. You deserve more money for it."

"The manager was nearby. She called him over and said, 'This girl wants me to keep an extra thirteen dollars. She likes the food a lot.'"

"She can't do that," the manager said.

"Why not?" I said. "It's great food."

"You're being funny."

"No, I'm being serious."

"Meanwhile the people on line were getting angry. They kept shouting: 'C'mon, let's go.' 'Hey, if you don't want her money, we'll take it.'"

"The manager got sore. He forced the money back into my hands. Though I must admit there was a moment when I was worried that he would keep it. In which case I was prepared to say, 'Hey, it's just an experiment.'"

The end of the line for "Thrifty Acres"

Meijer's moves upscale

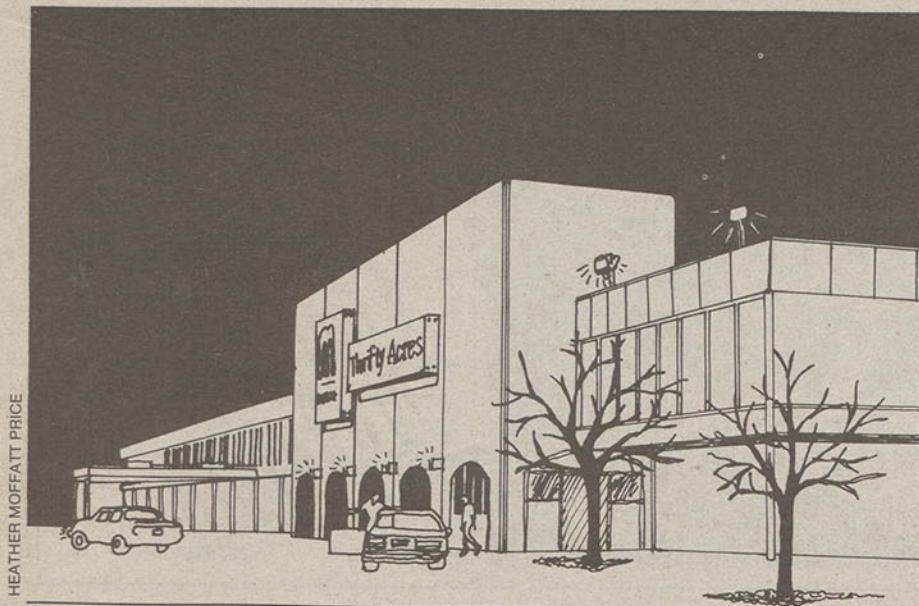
"Care for a candy, sir?" courtesy clerk Abdon Saenz de Viteri asks as a customer wearing a Schlitz Beer cap enters the 232,000-square-foot world of Meijer Thrifty Acres. It's six o'clock on Halloween. The customer, who says he has just driven his pickup truck from Ann Arbor along Washtenaw past scores of other shops to pick up some peanuts, camouflage hunting gloves, and a can of tuna, grabs a Starburst from de Viteri, smiles, and gets swallowed up in the twenty-four-hour store.

"We're building a better Meijer," says a sign nailed onto a plywood and fabric wall that screens off the hammering and sawing of construction workers. The store has been remodeling since April. We take a cart and cruise the aisles to see where all the renovations are heading.

After a quick spin through the frozen food section and a hairpin turn at the racks of Whitefish Bay clothing (sewn specifically for the Meijer chain), we happen on Ann Arborite Anne Williams and her brother in front of the Fruit Loops in the middle of the cereal aisle. The blond pair have filled their cart with six feet of lumber, a box of Puffs facial tissues, a bottle of Faygo ginger ale, and a plastic bag of Granny Smith apples.

"My brother and I—dare I speak for my sibling?—come here because it's cheap," Anne Williams explains. "And you can buy pine boards and Puffs in the same trip."

The mix of value and one-stop shopping convenience seems to be what has drawn most of the people we meet to the



corner of Carpenter and Ellsworth roads. Meijer's is a virtual theme park of low-price consumer goods. If you were trapped here forever, you could live off the canned ham and frozen vegetables, listen to your choice of music in the stereo department, practice electronic piano in the electronics section, and use tempera paints from the school supply section to paint pictures of cockatiels in their cages.

Curious to know how much that basic thrust—neatly summed up in the "Thrifty Acres" name—would change when the construction sheets were lifted, we looked up store director Patti Cline. We found her talking on the phone in her small office high above the main floor. It gives Cline a bridgeworker's view of the uninterrupted 5.4-acre selling floor, but the size of the office, and its public school teacher's desk, aren't what we'd expected for someone captaining a squadron of 700 workers and bearing, as she says, "ultimate responsibility for the entire store."

We're there unexpectedly, but Cline doesn't seem put out. We immediately ask why the store is undergoing such thorough and drastic changes.

Cline pauses while she puts down her clipboard. "This store was founded in 1971," she explains. "And although we've made some changes, this is the first time we're changing everything, doing a total remodeling."

She speaks with firsthand knowledge, having started with Meijer at this very store, the twenty-seventh built by the Grand-Rapids-based chain, as a courtesy clerk in 1974. "It's always been our goal to stay up-to-date, to stay one step ahead of the rest of the industry."

And to keep up with the K marts, they've committed to major alterations. "We've moved all the departments. We've changed the presentation of merchandise. We've changed the color scheme. We've added more departments, such as the video store, one-hour photo service, meat and fish counters, and a deli/cheese section. There will be a deli/cafe with real plates—no more paper plates—and an expanded menu."

Cline sounds excited, but also tired. Her total involvement in the extensive transformation is readily apparent: instead of a family photograph on her bulletin board, there is a snapshot of a product

section.

"Oh, that picture? It's of a remodeled Health and Beauty section in another store—one that was well done." We notice that in place of the unadorned shelves in Store 27, the photo shows oak trim above and below the shampoo bottles.

In-store meat and fish shops. No more paper plates in the cafeteria. Maybe even oak trim. So is it safe to say that the remade Meijer is following K mart's lead in heading toward a more upscale look and products?

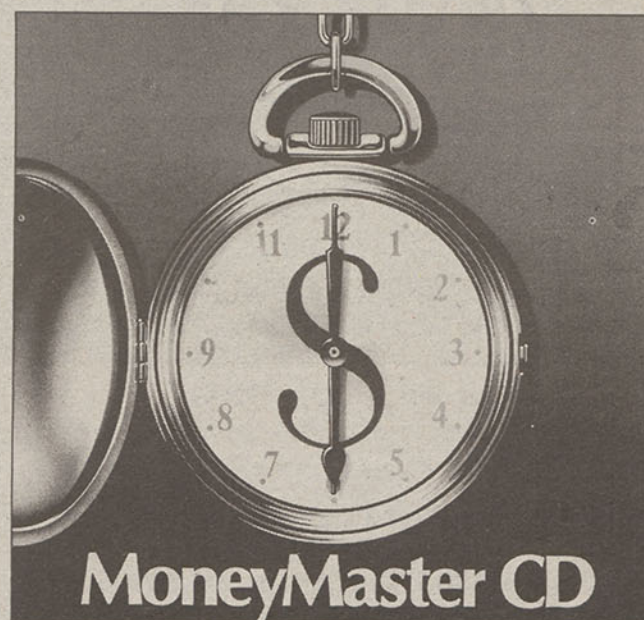
Cline confirms that the chain is increasing the proportion of "higher quality" merchandise. She stresses, however, that with 100,000 different products in the store, inexpensive options won't disappear. For example, a Tansy clothing store once harbored in the south end of the store has been displaced by a gleaming new video shop. Inside, customers peruse a large stock of film cassettes, from comedy to horror. But even with the radical changes, the essence of the old Meijer lives on: rental prices are still low, and the selection is still big.

"We're extremely confident that middle-class customers still will be comfortable here, because of the wide range of products and services that will still be available," Cline explains. "Sure, we'll offer more higher quality goods, but we'll still have a full line of more economical products."

Cline says that many of the changes are designed to match the new Meijer store under construction on Ann Arbor-Saline Road. "We want to look like the new store, and we want to finish our remodeling by January, when the new store will be opening," she explains. They're going so far as to change the color scheme of Store 27 to Benjamin Moore paint numbers 1044 and 928—both beige colors—to agree with the other Meijer.

"There will even be a new sign out front," Cline adds. That raises an interesting question: Is it possible for any store to project an upscale image with a name like "Thrifty Acres"? Cline admits she doesn't know what the new sign will say, but later we learn the answer from Russ Rood, who's in charge of the construction effort at Store 27. The new sign is already being made, he reveals—and it will simply say "Meijer."

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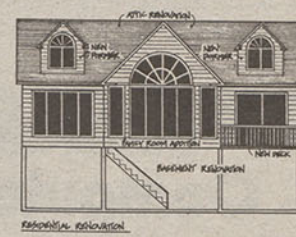
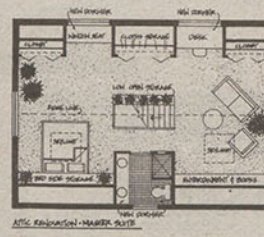
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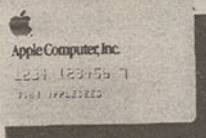


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HEATHER MOFFATT PRICE

Unspeakable things unspoken

Hearing Toni Morrison

A book-lover we know stopped reading long enough to write us this note about Toni Morrison's lecture at Rackham in October.

I felt foolish telling my rarely-on-time friend that we had to leave forty-five minutes early for a lecture on human values, but I wanted to be sure to see Toni Morrison in person. Morrison's Pulitzer prize-winning book *Beloved* stood my hair on end; Sethe, the escaped slave, the child she lovingly murdered, and all the other characters had set up permanent housekeeping in my head. My friend said she'd been bored by the only Morrison novel she'd tried, but okay, she'd come.

With a neat U-turn we slid into a parking place on East Washington, fed the meter two hours worth of silver, and sauntered toward the Rackham Building in the October sunlight. The lobby and the foyer were jammed. Strange. Morrison's talk—the U-M's tenth annual Tanner Lecture on Human Values—wasn't scheduled till 4 p.m., and everyone knows that U-M events never start on time. We took a place in the restless lines outside.

At 3:30 p.m., the doors were unlocked, and the crowd surged forward past a white-haired man tallying the entrants on a hand counter. The search for seats was like a frantic game of musical chairs. On the far right three rows from the back, we fought off a line of students and collapsed into two empty seats. At 3:40 p.m., the auditorium was full—that's 1,129 seated and 100 standing—and the doors were sealed.

I tried to figure out this amazing crowd. I saw a coed in a WW II U.S. Navy wool shirt. I spotted a couple who attends almost every lecture that comes through town. A slender black woman, her head draped in a gold scarf, soared up and down the aisles hugging friends. Almost everyone was talking. The place had an excited, festive air, as if a very good party were about to begin.

After proper introductions, a handsome gray-haired woman climbed the stairs onto the stage. The audience rose with a roar. My detached friend rose to her feet and looked around in wonder.

Morrison busied herself at the podium while everyone resettled. She organized a pitcher, a glass, and a stack of papers—"housekeeping," she said—attached a lapel microphone near her pearls and another on the hip of her black dress beneath her flowing beige coat, and then asked coquettishly, "How's that?"

"I have to tell you that this speech I have prepared is veeerrrry looonngg," she said, stretching the last two words to sentence length. She explained that she'd pause between its three parts to let people leave. "I have to tell you," she added in a voice dripping honey, "that the third part is really good."

The frustrated shouts from the overflow crowd in the lobby subsided. I thought they'd gone home, but later learned that a quickly installed sound system carried Morrison's voice to 1,500 extra listeners (according to the tally of the professional with the counter) sitting on floors, benches, and stairs.

"The title I've chosen is 'Unspeakable Things Unspoken,'" Morrison announced, her voice dropping low on the last syllable. "I planned to call the talk 'Cannon Fodder.'" She spoke on, linking cannons and canons, fodder and fathers, but the antiquated, inadequate sound system didn't have a chance. "People considered readily available and of little value..." I caught. "What should or does constitute a literary canon... addressing the Afro-American presence in literature..."

"Louder! We can't hear you!" a woman shouted to scattered applause.

Clearer now, Morrison pointed out that it is only since 1965 that the words *white* and *race* could enter into discussions of literature. But race still remains a "virtually unspeakable thing."

The audience rippled in accord when she asked them to "agree that invisible things are not necessarily not there," that "a void may be empty, but not a vacuum." "Certain absences are so stressed, so ornate, so planned, they call attention to themselves," Morrison read.

Her voice drummed rhythmically on

one note, then leaped over unexpected intervals. It was music in a rich minor key. Her interpretation of the bogus whiteness of nineteenth-century white male American literature—now the stuff of English lit courses—felt right. “That was the moment in America,” she said, “when whiteness became ideology.”

“The spectacularly interesting question,” she continued, “is what intellectual feats had to be performed by the author and the critic to erase *me* from a society seething with my presence.”

“What is the art of the black writer? What makes me a black writer other than my own ethnicity?” She answered with analyses of the first sentences of her five novels, dissecting each word’s multiple meanings, revealing the rhythms.

“124 was spiteful,” *Beloved* begins enigmatically, describing the house where Sethe lived. “Numbers have no adjectives,” Morrison explained. “They are snatched, just as the slaves were. They have no lobby, no door, no entrance.” In *Beloved*, she went on, there is “almost no color, no play with western chronology. Only a little music, each other, and the urgency of what was at stake.”

Then it was over. With everyone else, my friend and I jumped to our feet to applaud Morrison, her intellectual passion, and her challenge to the unspeakable. “Isn’t she wonderful?” my friend observed, adding that it was amazing anyone could speak so well and so long wearing three-inch spike heels.

I felt fortunate to have been in on something big. It was 6:30; the parking meter had expired an hour earlier. But there wasn’t even a ticket to disturb the mood of that golden Friday afternoon.

Calls & letters

Milt Kemnitz and David Copperfield

“It’s possible other people will call it to your attention,” artist Milt Kemnitz said diplomatically in a phone call. But Kemnitz was the first to point out that to highlight an exhibit of his work (Galleries, November), we’d reproduced a Kemnitz print of the U-M’s graduate library—but misidentified it in the caption as the Rackham Building. Two readers (one furious, one regretful) also called about an error in the October Events listings: magician David Copperfield’s Power Center performance was on October 30, not October 31.

Two wrong names

We also owe apologies to landscape architect Carl Johnson and to the Ann Arbor Chamber Orchestra. In “White Swan or White Elephant?” (November), we misspelled Johnson’s first name. And in “The Talkies Come to Ann Arbor” (November), we wrongly credited the orchestral accompaniment to the Michigan Theater’s silent films to the Ann Arbor Symphony; credit properly goes to the Chamber Orchestra. ■



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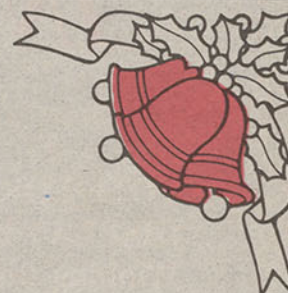
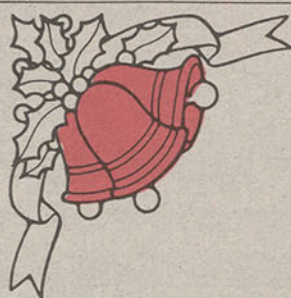
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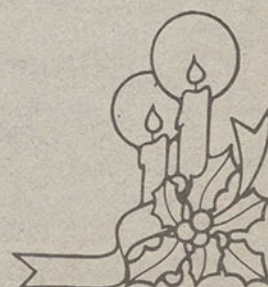


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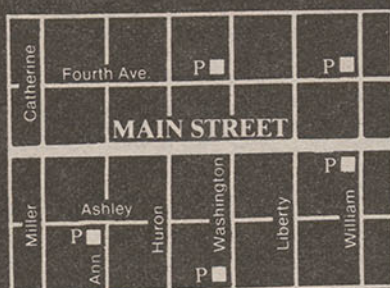
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The Dukakis/ Pollack landslide

*Ann Arbor voters
march to the beat of
a different drummer.*

As Ann Arbor goes, so goes almost nowhere else. That's the clear message that emerges from the local vote in November's national election. Ann Arbor voters bucked both state and national trends by giving Democrat Michael Dukakis 62 percent of their vote. It was the most decisive margin in a presidential race since the city went for George McGovern by more than two to one in 1972—an equally futile vote. Ann Arbor supported Democrat Lana Pollack even more decisively (63 percent of the vote) in her unsuccessful bid to unseat veteran incumbent congressman Carl Pursell, who won 55 percent of the 216,000 votes cast in a congressional district that stretches from Livonia on the east to Jackson and Hillsdale on the west.

Both Dukakis and Pollack swept all five Ann Arbor wards, carrying fifty-seven and fifty-six of the city's sixty-three precincts, respectively. As expected, the heavily Democratic First Ward gave Dukakis and Pollack their greatest margins (71 and 73 percent), with the city's two swing wards, the Third (66/67) and Fifth (65/66), following close behind. Even the Republicans' two strongholds in city elections, the Second (57/58) and Fourth (60/62), went solidly Democratic in these two races.

Ann Arbor's Democratic bias in November elections is nothing new. Ann Arbor has supported every Democratic presidential candidate since 1964. The discrepancy in results between November and April—when Republicans tend to prevail or at least break even in city elections—is largely a function of turnout. Turnout in predominantly Republican homeowner precincts usually falls by half from November to April, but in heavily Democratic renter and student precincts it plummets to only one-third to one-sixth of what it is in November.

There's something else going on as well. In Lansdowne (Ward 4, precinct 11), the city's most solid bastion of Republicanism, no Democratic mayoral or council candidate has ever won as much as 25 percent of the vote. Michael Dukakis made his poorest Ann Arbor showing there, but even so, he gathered 40 percent of the vote. This surprisingly strong showing suggests either that Democratic homeowners avoid local elections in greater numbers than their Republican counterparts, or that many local voters are November Democrats and April Republicans.

The local success of Dukakis and

Pollack was part of a near Democratic sweep in Ann Arbor, with incumbent sheriff Ron Schebil enjoying the distinction of being the only Republican on the November ballot to win the support of a majority of Ann Arbor voters. But as Dukakis and Pollack both learned, Democratic triumph in Ann Arbor is often an empty victory. A majority of Ann Arbor voters supported four of the five Democratic candidates for countywide office, but newly elected drain commissioner Janis Bobrin was the only one of the four able to survive a heavy out-county Republican vote. Senator Don Rieggle, who won by more than 700,000 votes statewide, and state representative Perry Bullard, whose district includes less than 2,000 voters outside the city, were the only two local Democratic favorites to win a majority of the vote outside the city.

Ann Arbor voters didn't fare too well in nonpartisan contests, either. Ann Arbor attorney Melinda Morris won election as Washtenaw County's first female circuit judge in a hard-fought contest with Nancy Francis, a local attorney who had the strong support of the Ann Arbor and Ypsilanti Democratic parties. Though she carried Ann Arbor by 241 votes and Ypsilanti by 553 votes, Francis lost the election by more than 4,000 votes.

Ann Arbor voters also gave a loud but futile No to Proposal A, the controversial state ballot issue to outlaw Medicaid abortions. Though every precinct in the city voted against it, Proposal A won approval from 58 percent of voters statewide. (The rest of Washtenaw County, excluding Ann Arbor, also opposed Proposal A, but just barely, voting No by a margin of 467 out of more than 60,000 votes.)

Local voters were in agreement with the rest of the county on one issue, however. Ann Arborites narrowly turned down a proposed city tax to finance a joint city/county courts building, while county voters overwhelmingly opposed a tax to finance the county share of this project. Local voters can now expect a millage proposal to finance City Hall renovation and expansion—including new courts facilities—on the April city ballot.

Ann Arbor for the affluent?

*Antigrowth votes in
the townships raise
some ominous
questions.*

Antigrowth politics, long a potent factor in Ann Arbor, suddenly surfaced as a powerful force in neighboring townships in the 1988 elections. At a time when city officials are looking to the townships as an outlet for the city's pent-up demand for affordable

How Ann Arbor Voted

Winners are shown in capital letters. Local majorities are shown in *italic*.

	City	County
President		
D-Dukakis	33,051	61,779
R-BUSH	20,258	55,029
U.S. Senator		
D-RIEGLE	35,137	71,900
R-Dunn	14,223	37,954
U.S. Representative		
D-Pollack	31,907	44,327
R-PURSELL	18,911	35,708
State Representative		
D-BULLARD	25,896	26,859
R-Birkett	11,549	12,405
Prosecuting Attorney		
D-O'Hagan	24,213	47,176
R-DELHEY	21,124	56,956
Sheriff		
D-Owings	21,903	43,426
R-SCHEBIL	23,319	61,274
Clerk/Register of Deeds		
D-McCormick	24,020	48,735
R-HARRISON	18,807	50,577
Treasurer		
D-BenDor	24,303	48,253
R-STIMPSON	18,659	50,470
Drain Commissioner		
D-BOBRIN	26,855	52,800
R-Bondie	16,513	46,775
22nd Circuit Court Judge (Nonpartisan)		
Francis	17,298	36,018
MORRIS	17,057	40,295
Proposal A: Outlaw Tax-Funded Abortions		
YES	14,643	45,100
No	36,219	67,143
County Courts Millage		
Yes	19,042	36,384
NO	22,258	58,748
City Courts Millage		
Yes	19,359	
NO	21,475	

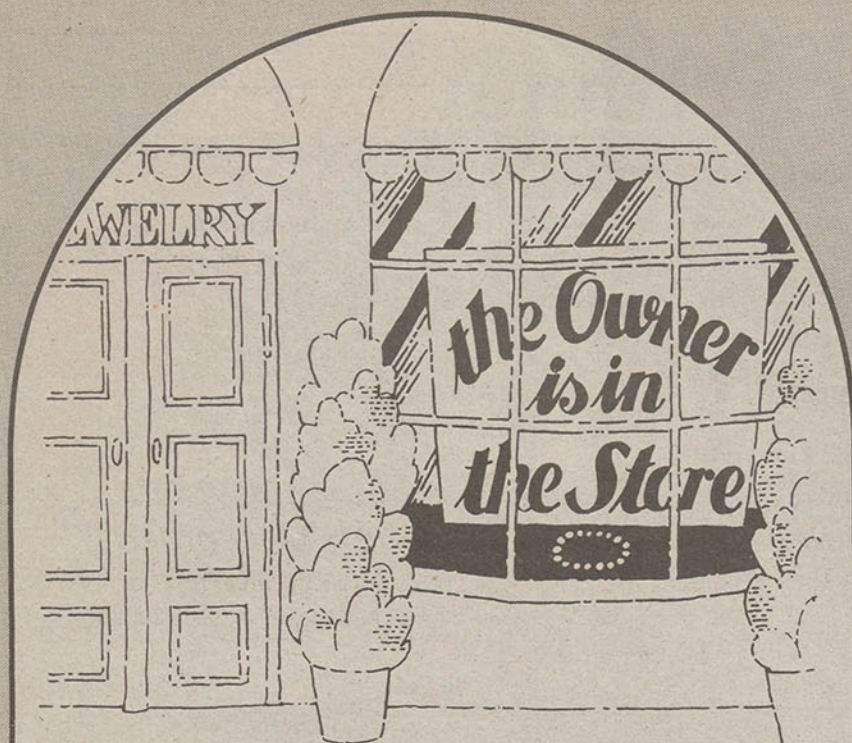
housing, the political reversal could lead to increased tensions between the city and its nascent suburbs.

Mayor Jerry Jernigan's hopes for township help in meeting Ann Arbor's housing needs were dealt their first major setback last August. Scio Township voters, by an overwhelming 2-1 margin, ousted their incumbent trustees in favor of the antidevelopment slate of Chuck Ream, Bob Tickle, Kathi Boyle, and Jan Gerson.

One Scio insider jokes that "Only one of the incumbents got beat. The other three were Boyled, Tickled, and Reamed." But the strong antigrowth vote, which grew out of residents' opposition to a large proposed housing development, could have profound effects on the character of the metropolitan area that's beginning to take shape around Ann Arbor. As the city fills up, economic pressure for more housing in the townships is mounting rapidly. But it appears that many township residents would prefer to keep at least the appearance of a rural landscape. That's likely to mean favoring fewer and more expensive homes—if they have to allow any further growth at all.

It's not yet clear how far the four new Scio trustees will be able to go as they seek to implement their no-growth plans. For one thing, township voters also reelected three officials who have been supportive of recent growth in Scio—supervisor Dick DeLong, treasurer Donna Palmer, and clerk Gay Konschuh. Moreover, a no-growth stance may prove hard to sustain in the courts if development proposals are rejected arbitrarily by the new board. But as a sign of political intent, the August vote is a warning of trouble ahead if growth pressures continue.

An even more striking demonstration of exurban opposition to growth came in November's election in Ann Arbor Township. Longtime township supervisor Nancy Davis was trounced by Libby Langford, Barton Hills' village president. Langford evidently benefited from the disgruntlement of township residents with Davis's hard-nosed support of expansion plans for Domino's Farms. Ann Arbor Township voters also vented their wrath in electing three new trustees to their expanded four-member board. (The township gained charter status two years ago, doubling the number of trustees.) John



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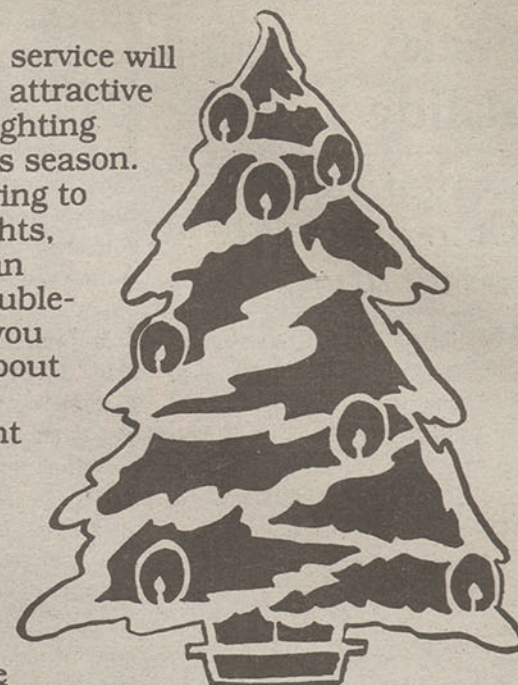


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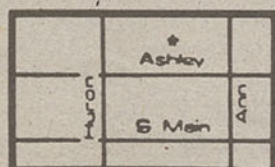
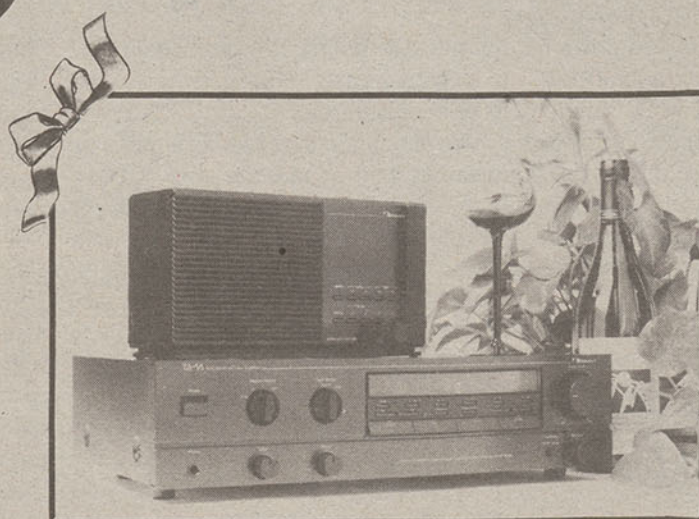
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GREGORY FOX

"I ran for only one reason—to preserve the quality of life in the township," says new Ann Arbor Township Supervisor Libby Langford. Antigrowth votes in Ann Arbor and Scio townships could kill hopes for more affordable housing in nearby areas.

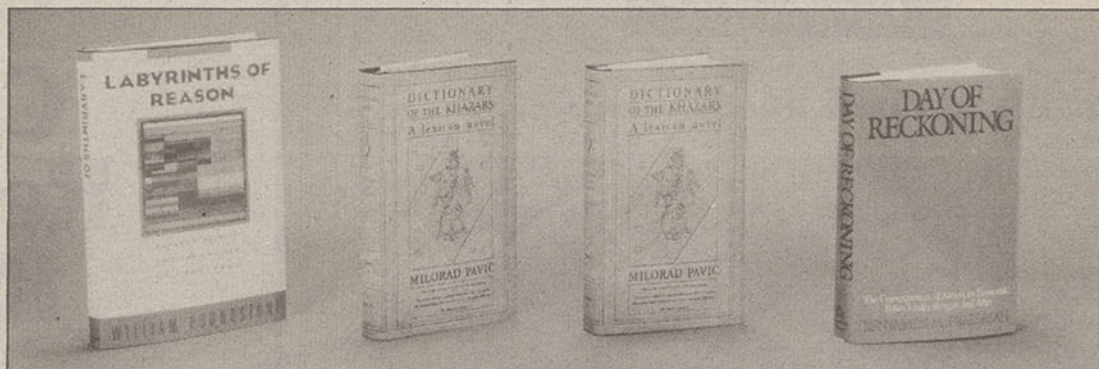
Hunter was the only one of the two incumbents who even made it onto the November ballot. The other, James Morgan, was defeated in the August primary. The new trustees—Peter Davis, Richard Dieterle, and William Koeppel—have all expressed displeasure with the recent pace of growth in the township.

Early indications of what this change in power means for the city are mixed. During her long tenure, Davis aggressively wooed big, campus-style corporate developments like Domino's and the huge tech park at Plymouth and Dixboro roads. But she almost reflexively fought city plans to expand by annexing adjacent township lands for residential projects.

Langford says she's committed to achieving "an amicable working relationship" with the city, and she seems less likely to fight for control of land slated for intense development. On the other hand, she appears to be at least as determined as Davis was to forestall any city-style residential development beyond Ann Arbor's freeway ring. "I ran for only one reason—to preserve the quality of life in the township," Langford says. "One of the major reasons Ann Arbor is such an attractive place to live is its open space. Ann Arbor Township enhances the city because of its low-density single-family character."

Langford's interpretation of her mandate clashes head-on with Jerry Jernigan's desire to see more high-density, moderate-income subdivisions built in the neighboring townships. It remains to be seen if the new antigrowth majorities in the townships are permanent, and if they will really be able to hold that line as the area's growth continues. But if they prevail, the Ann Arbor of the 21st century is likely to emerge as an increasingly expensive and densely developed central city, surrounded by a pseudo-rural belt of even more expensive suburbs.

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The in-fill builder

Joe Grammatico is turning vacant lots into surprisingly affordable new housing.

Joe Grammatico is a land browser. At least once a week, he drives around Ann Arbor looking for small parcels of land that could accommodate condominium or duplex housing projects.

Not just any parcel will do. Grammatico has established a strict list of criteria, based on his sense of what Ann Arbor home-buyers want: "good" location not too far from downtown; a "forestry" look with at least a few mature trees; city water and sewer service; and "interesting" topography (something more than completely flat). Lots like that are hard to find, and their owners are not always willing to sell, but in the past three years Grammatico has bought eight of them.

To most residential developers, browsing for small vacant lots is a waste of time. Most of Ann Arbor's buildable land is gone. Thirty, twenty, even ten years ago, it was still possible to buy sizable tracts in the city and build subdivisions of single-family homes that most people could afford.

Now, developers concentrate on the surrounding townships, where they can sometimes get zoning permission to build hundreds or even thousands of housing units. The land is cheaper, construction is more efficient, and the payoff is usually better. Besides, the big developers say, getting city approval is just as time-consuming and expensive for a ten-unit condo project as it is for a 500-unit apartment complex. Most of the vacant lots Grammatico looks at need to be rezoned, and



GREGORY FOX

some also have to be annexed to the city.

"That's all true," Grammatico says, "except for one thing: I'm not wasting my time." He says that his "in-fill" housing projects on Packard, West Huron, South Seventh, West Stadium, Scio Church, and Ann Arbor-Saline Road are profitable despite their small size. "I want to control all aspects of my projects, from beginning to end, and produce high-quality housing for a reasonable price," he says. "People are willing to pay for that." Demand for Grammatico's units seems to support that claim. His finished projects have sold out within a few months of completion, and buyers often make deposits on unfinished units before the parking lot is paved.

The headquarters of Grammatico's company, Master Key Northern, is a small frame house on a gravelled stretch of Ellsworth Road about two miles west of the Ann Arbor Airport. On a

Grammatico specializes in "in-fill" projects like Tulip Tree Village on West Huron. "He finds these little pieces of land that you drive by every day and never notice," says banker Deborah Weirich. "Then suddenly he's building on them, and before you know it, they're sold out."

warm fall morning, a visitor arriving there for an appointment with Grammatico finds him out in the garden picking sweet corn and green peppers. He enters his corporate headquarters through a small kitchen, deposits his vegetables on the counter, issues some instructions to a receptionist in the dining room, and steps through a sliding glass door into a living room that has been converted to his private office. Architectural drawings and plans are scattered on the coffee table and the desk, and pinned to the walls.

Grammatico's expensive sweater and wavy gray hair are casually elegant. At fifty-eight, he looks fit and active, anything but "semi-retired," as he describes himself. An architect who has designed several of his Ann Arbor projects confirms this impression: "I don't see how he does all the things he does," says Marc Rueter. "He has more energy, and excitement for building, than anyone I've ever met."

Grammatico's father was a skilled stonemason and bricklayer who came to Ann Arbor from Sicily in the 1920s. He was an old-world craftsman who often spent an hour or more setting just one stone in place. At that pace, it was not unusual for him to devote a year and a half to completion of a single house.

"My dad taught me two very important things," Grammatico says. "The first was that if you can use your hands, you may be poor, but you'll never starve. The second was that I didn't want to do what he did. I remember handing bricks up to him as he built a chimney on a bitter cold day and

wondering, 'How does he stand this?'"

At first, America seemed to be the land of opportunity Grammatico's father had expected, but during the Depression of the 1930s, demand for his services almost disappeared. Grammatico, the youngest of nine children, remembers that his family and all their neighbors on Ann Arbor's west side were "very poor. Sometimes there was no food on the table. The whole neighborhood was in the same boat."

Not all the neighbor kids, though, were the children of immigrants. "I have a lot of sympathy for kids who have a hard time, who don't fit in," Grammatico says in his fast-paced, impeccable English. "When I was little, I didn't adjust very well to school. I used to answer questions in Italian, and the other kids would make fun of me. I fought back by trying to be a tough guy, until two teachers at Mack School took an interest in me and helped me overcome that. I don't know why they cared, but I do know that a lot of kids just need somebody to pay attention to them."

By 1949, when he graduated from the old Ann Arbor High School at the corner of State and Huron (now the U-M's Frieze Building), Grammatico was a responsible student, a good athlete (in football and track), and president of the senior class. He worked at Ulrich's bookstore for a year, served two years in the Army, then enrolled in MSU's construction program. The college courses were helpful, he recalls, but he also gained practical experience by managing a painting crew and doing rough carpentry. "I had to work, to

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Landmark Maple	Scio Church Rd.	9	houses	\$160,000-\$195,000
Landmark Pine	Packard Rd.	9	condos	\$98,000
Old Walnut Heights	S. Seventh St.	11	condos	\$75,000-\$90,000
Parkside	Dexter Rd.	28	condos	\$100,000
Tulip Tree Village	Huron St.	8	condos	\$98,000
Village Oaks	Ann Arbor-Saline Rd.	13	duplexes	\$240,000
400-422 W. Stadium	Stadium near Main	4	duplex rentals	\$825 per month

Commercial

Name	Location	Size	Type
Independence Plaza	Jackson Road	70,000 square feet	retail/warehouse
Scio Town Center	Zeeb Road	170,000 square feet	retail

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ANN ARBOR BUSINESS continued



GREGORY FOX

Developer Joe Grammatico and his granddaughter, Nicole. Grammatico's wife, Lynn, and their sons Joe Jr., Ted, and Dan are all involved in the business.

pay for school, and to support my wife and a new baby," he explains. He and his wife, Lynn, eventually had five children: sons Joe Jr., Ted, and Dan, and daughters Meg and Laurie. All the sons now work for Master Key Northern. Lynn Grammatico, an artist with a studio in Dexter, helps out on design and decorating for the company's projects.

Soon after he received his degree in 1956, Grammatico became an independent building contractor. For the next twelve years, he built apartments, commercial buildings, and houses (sometimes entire subdivisions) in Lansing and Jackson. "They were mostly 1,800-square-foot homes," he recalls. "I sold my first one for \$17,900. I worked on them myself, right with the construction crews."

In 1969, because he had "always dreamed of going there," Grammatico moved to Florida. He arrived in Clearwater, on the gulf coast west of Tampa, as part of a new wave of immigrants from the North. They all needed housing, and Grammatico was prepared to supply it.

"For the first five or six years, business really boomed," he says. "I built numerous duplex and triplex subdivisions and condominium projects. Also small shopping centers. And five self-storage operations. At the time, I thought the self-storage units were just a way to get some return on marginal land. The plan was that when the land increased in value, I would tear them down and build housing. Instead, the self-storage units were such a good business that I still own them."

The pace of development in Clearwater was so intense that Grammatico says he is not proud of all his developments there. Some of them, he says, "were very boring, every house and every street the same. I didn't feel good about them then, and I

still don't today." But they all made money—until the 1974 recession, when Grammatico learned "a very expensive lesson."

"Everything was going so well that I thought I couldn't fail," he recalls. "Then interest rates started to climb, and everybody stopped buying." In order to pay his debts and support his family, Grammatico was forced to sell most of what he owned for half price or less: a grocery store, an office building, and more than fifty finished condominiums. He lost more than \$500,000.

It was a humbling but temporary setback. "I had some equity left, in office complexes and condos, and that helped me survive financially," he says. "But the risk is part of the business, and I learned to respect it a little more. Fortunately, the economy turned around again, and people kept moving down to Florida."

Eventually, so many people moved to Florida that the crowds and traffic jams overwhelmed Grammatico and his family. In 1984, they decided to form a northern subsidiary of their Florida company, Master Key Properties, Inc., and return to Ann Arbor. "That's when I started looking for vacant land," he says.

Master Key Northern's first project was Old Walnut Heights, an eleven-unit condominium development at South Seventh and Madison streets, where Ann Arbor's most famous pottery works thrived in the early twentieth century. By mid-1986, the units were all sold to a mix of married couples, parents of students, young singles, and retirees, and Grammatico was building Tulip Tree Village on West Huron.

His timing was perfect. The Tulip Tree site had been a focus of controversy for several years. Many people in the neighborhood were opposed to a previous

owner's plans for multi-unit housing, and one had sued the city, contesting its zoning of the property. After a court ruling in the city's favor, Grammatico bought the land and proposed a condominium development that seemed to satisfy most of the neighbors' concerns.

Old Walnut Heights, Tulip Tree Village, Landmark Pine (on Packard near Eisenhower), and several other condominium projects now under construction display Grammatico's distinctive approach to compact residential design. The units have small front porches and spacious decks, unusually large (and sometimes oddly shaped) windows, an eclectic blend of siding (conventional lath, cedar shakes, brick, and stone), and impeccable modern landscaping.

"I try to build projects that feel like Ann Arbor," Grammatico says. "Quaint, cozy places where you feel at home, with elegant exterior coach lamps and small fences." He also insists on generous insulation, fireplaces, plenty of bathrooms, and no plastic or fiberglass construction materials.

What makes Grammatico's projects especially appealing is that he combines all these elements and amenities in housing that sells for competitive prices—from \$75,000 to \$130,000 for condos and from \$160,000 to \$190,000 for single-family houses. His secret, according to Brad Moore, an architect who works with Grammatico on both residential and commercial projects, is creative high density. "Like all builders these days, Joe needs to put as many units as possible on a given piece of land," Moore says. "If he doesn't do that, he loses money. But he has an intuitive sense of how to maximize density and still produce very livable, comfortable, high-quality housing."

Ron Mason, who has lived at Old Walnut Heights since the project was finished, agrees. "It's a very pleasant place," he says. "It's a small condo development, which my wife and I preferred, but it's not overbuilt, not too dense. Everyone seems to enjoy living here." Mason handles all the management problems for the Old Walnut Heights condo association, and he recently took on the same chores for Tulip Tree Village.

Grammatico admits that intuition plays a big role in his development decisions. He avoids marketing theories, demographic studies, and feasibility projections and relies instead on his ability to, as Moore says, "look at a piece of land and know whether it will work or not." So far, his strategy has been successful.

"Obviously, he knows what he's doing," says Deborah Weirich, a senior business loan officer at Trustcorp, which financed Grammatico's Country Place condominiums on Scio Church Road. "He finds these little pieces of land that you drive by every day and never notice, then suddenly he's building on them, and before you know it, they're sold out."

Still, the return on these smaller projects is not enough to keep the Grammaticos in business, so his browsing has not been limited to residential lots.



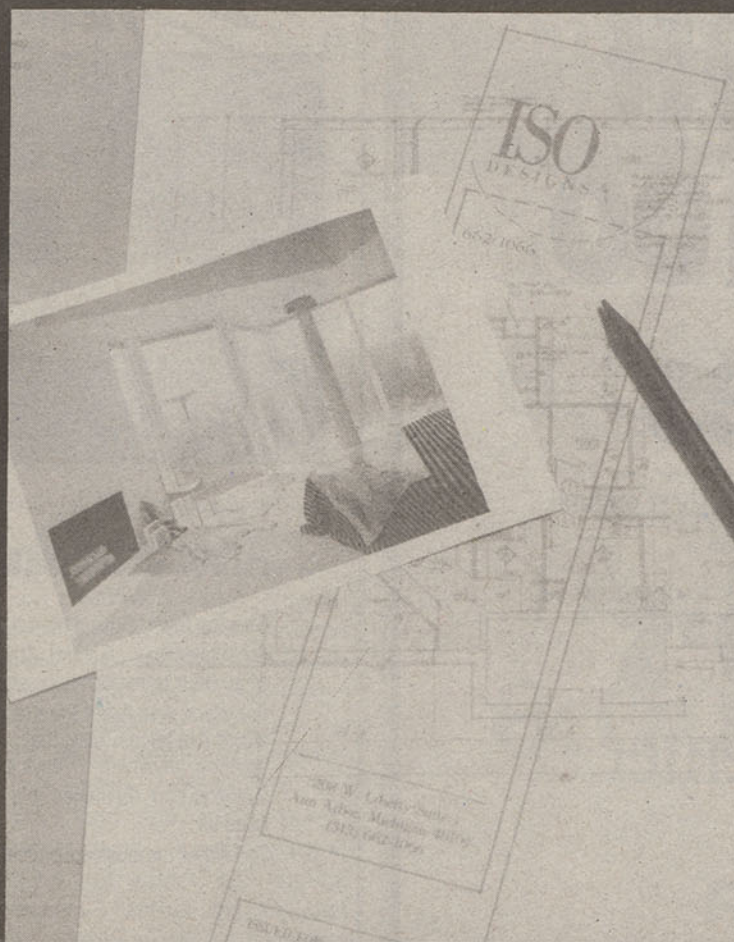
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Master Key Northern is branching out from residential projects into commercial development. Independence Plaza is one of two shopping centers the company plans for Scio Township.

Through a variety of partnerships, he also controls two self-storage operations and a total of about sixty-five acres of prime commercial land in Scio Township near the intersection of Jackson and Zeeb roads.

Master Key Northern is already building Independence Plaza, a 70,000-square-foot shopping center/warehouse combination on Jackson Road east of Zeeb. Not far away, on the northeast corner of Zeeb and Park roads, the company is about to break ground on a 170,000-square-foot mini-mall called Scio Town Center.

Essentially, Grammatico is betting that if Scio Township ever has a commercial core, his retail stores will be it. His position on the township's Downtown Development Authority board, and the several condominium and detached housing developments near the site of Scio Town Center, won't hurt his chances. Grammatico is also a member of a township committee that has proposed widening Jackson Road to five lanes from the Ann Arbor city limit west to Baker Road.

Grammatico's reputation for high-quality residential projects is easing his move into commercial development. Scio Township supervisor Dick DeLong welcomes his arrival. "I know Joe, and his family," he says, "and I have great confidence that he'll do a good job here. After he moved back from Florida, I looked at his condo projects in Ann Arbor, and I was very impressed. He does quality work, he hires quality people, and he cares. You'll often find him right there on the job along with the crew, getting his boots muddy and pitching in."

Those who know him and work with him emphasize that Grammatico becomes deeply involved with each of his projects, that he loves what he does. "He really is an impressive guy," says architect Marc Rueter. "He's honest. He makes agreements with a handshake, and he always keeps his word. He loves people, especially his family. That's why he's in business with his wife and his sons, which is unusual these days. But most of all, he really enjoys building."

Rueter says that Grammatico has a routine response to the daily difficulties of

building. "When a problem comes up, Joe says: 'Sure, it's a disaster, but there will be another disaster tomorrow. Let's work on this one.' He loves the challenge."

To Grammatico, building is a puzzle to be solved, from finding a vacant lot with potential, to negotiating with the seller, applying for bureaucratic approval, meeting with bankers and investors, working with architects and engineers, supervising construction, and managing all the details, from interior paint schemes to landscaping. "Ten years ago, I sat down and thought about this business," he says. "And I came to two conclusions. First, that it's one crisis after the other. That's inevitable. And second, that I would never again build something I'm not proud of."

The most frustrating piece of the puzzle, to Grammatico, is bureaucratic approval. After half an hour in a Planning Commission meeting, he's ready to go home. But he says that Ann Arbor and Scio Township planners are much easier to work with than those in Florida. "Here, there is some flexibility," he says. "You can't always tell what should be done on a job until after it's started. If it looks like we should give up a parking spot to save a tree, the planners here usually agree. In Florida, they allowed no changes at all once a plan was approved."

Usually, Rueter says, Grammatico squirms in his chair until the Planning Commission meetings are over, then invites his architects and engineers out for a beer. They review the evening's tussle with the bureaucrats and swap stories about their construction disasters and triumphs. Mundane business items like the relocation of water lines and the comparative costs of brick and stone are reviewed. Before long, though, the conversation drifts toward golf games and hunting stories, Michigan football and national politics. "It's always an interesting time," Rueter says. "By the end of the night, Joe is usually in one of his philosophical moods, speculating about astronomy and the wonders beyond the stars."

"He has a way of putting building in perspective."

—Tom Rieke

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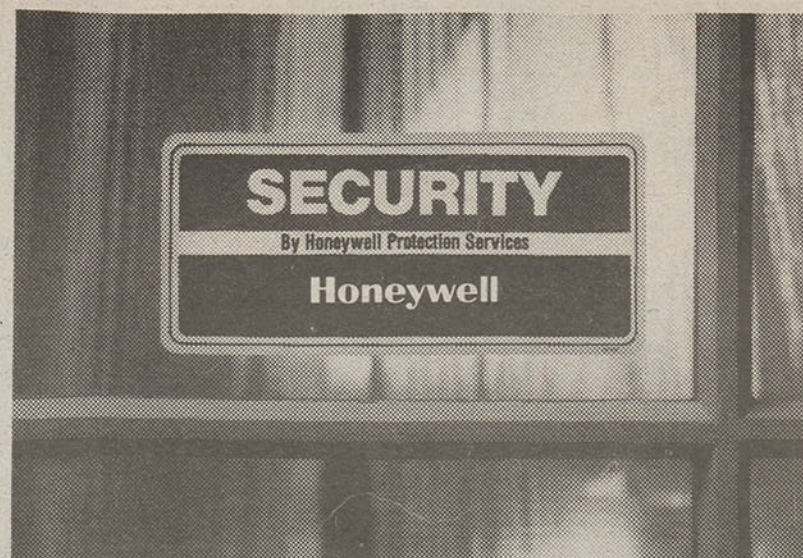
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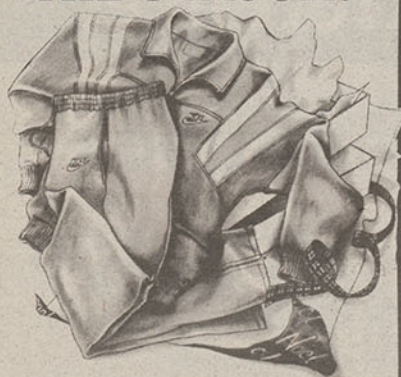
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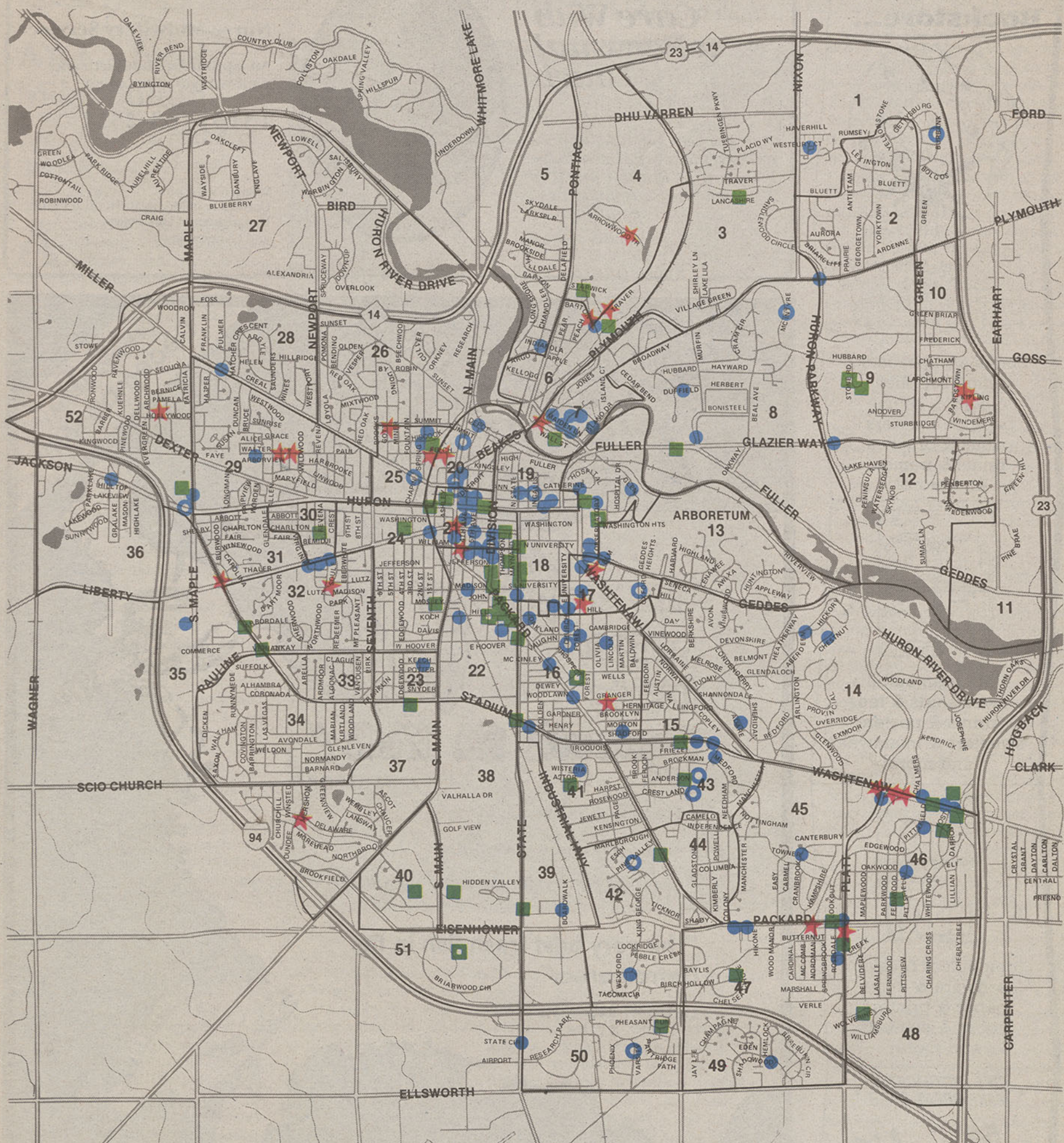
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ANN ARBOR CRIME: OCTOBER 1988



BASE MAP SUPPLIED BY WASHTENAW COUNTY ROAD COMMISSION AND PLANNING DEPARTMENT

KEY

- Burglary
- Attempted Burglary
- Sexual Assault
- Attempted Sexual Assault
- Vehicle Theft
- Attempted Vehicle Theft
- ★ Robbery

These are the major crimes and attempted crimes reported in Ann Arbor during October. The symbols indicate the location *within one block* of all burglaries, vehicle thefts, sexual assaults, and robberies.

Neighborhood Watch block captains are notified promptly of crimes within each numbered area. To take part, call Neighborhood Watch at 994-2837 (Mon.-Fri. 9 a.m.-4 p.m.). If you have information about a crime, call Neighborhood Watch or the anonymous 24-hour tip line at 996-3199.

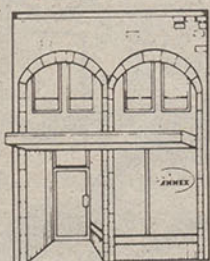
OCTOBER CRIME TOTALS (includes attempts)

	1988	1987
Burglaries	103	127
Sexual Assaults	13	14
Vehicle Thefts	53	51
Robberies	25	14

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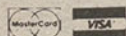
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ANN ARBORITES

AATA head Mike Bolton

*Ann Arbor's bus czar
started out behind
the wheel.*

As Mike Bolton, executive director of the Ann Arbor Transportation Authority, leads a visitor on a tour of the maintenance department in the AATA headquarters on South Industrial, he is greeted with smiles and waves by the mechanics working there.

Most people find it easy to get along with Bolton, forty, an affable bear of a man whose dark curly hair is streaked with gray. But the casual warmth he evokes is also a sign of how far the AATA has come from the difficult years of the early 1980s, when tensions between workers and management culminated in a bitter strike. The strife was only part of AATA's larger dilemma at the time: a visionary door-to-door bus service called Dial-A-Ride had turned out to be a total flop. Dial-A-Ride cost so much to operate and carried so few passengers that even the AATA's large 2.5-mill tax couldn't keep the system in the black.

Richard Simonetta, Bolton's predecessor, was hired to save the system from bankruptcy. He oversaw the changeover from Dial-A-Ride's funky purple vans with casually dressed drivers to a traditional fixed-route system with dignified white buses and drivers in uniform. (A small fleet of vans was kept to serve senior citizens and people with disabilities.) Simonetta was an excellent administrator who lowered per-rider costs and improved worker efficiency. He also had a reserved manner that tended to distance him from his staff, particularly from the lower-level employees who were opposed to the changes.

Enter Bolton, an ex-seminarian who was hired in 1982 as Simonetta's assistant—largely, it's said, because of his talent in dealing with people. When Simonetta left in 1985 to take a job in Texas, Bolton succeeded him.

A series of fortuitous circumstances led Bolton from the Maryknoll Seminary outside Chicago to the top of Ann Arbor's transportation system. He entered the seminary at fourteen, planning to be a missionary. During college, when he took a summer job driving buses for the Chicago Transit Authority (CTA), he never dreamed it would lead to a new career. But when the Catholic church took a conservative turn following the installation of Pope Paul VI in 1968, it triggered some hard soul-searching. Bolton questioned whether he could serve effectively as a missionary under the new rules. "I've always felt that you can stay and try to change things or you can get out, but you don't stay inside and complain about

it," he says matter-of-factly. He left.

A few weeks later at a party, he met a young nursing student from the north side of Chicago. "We talked about movies," his wife, Nancy, now recalls. They married after a three-year courtship. Meanwhile, Bolton completed an English degree at the University of Illinois's Chicago campus and taught at a Catholic boys' high school operated by the Christian Brothers.

"One day, a Brother who was athletic director came into my classroom and asked if I still knew how to drive a bus," Bolton recalls. "He asked me to drive a bus to take some of our students to a football game." Bolton went down and talked to the manager of the small, suburban Chicago transit company supplying the chartered bus, and "convinced him that it might be a worthwhile thing to have a teacher on the bus with the kids."

When the football season ended, Bolton continued to moonlight with the



PETER VATES

bus company. "I started to learn how work assignments were cut, learned about the different regulations that affected the operation of a bus company," he recalls. It was useful knowledge at a time when the structure of public transportation in the Chicago area was changing. Several private suburban bus companies had gone bankrupt, and others—including the one Bolton worked for—were financially troubled. In 1976, the CTA and several suburban transit systems were merged to form a new Regional Transit Authority. Bolton's boss urged him to apply for a job with the RTA.

To Bolton, the decision, like leaving the seminary, was a question of "coming to grips with the real world." Although he enjoyed teaching, he wasn't able to support his family on an English teacher's pay. On the strength of his knowledge of the suburban area and its bus systems, Bolton was hired by the RTA to work on restructuring almost 200 bus routes. "I

learned a lot in that time, because we had an opportunity to bring things back and invent some new stuff," he recalls. "We did a lot of work on the commuter shuttles that served the various train stations, and things of that sort." After two and a half years with the RTA, Bolton landed a job managing the public transit system of Davenport, Iowa. Two years later, Mike and Nancy Bolton and their children, Johanna and Matthew, relocated again to take the job with the AATA. (A third child, Ian, was born here.)

Bolton's personal management style is influenced by his years in the seminary, where the value of every person was emphasized. "I tend to try to deal with the individual as part of the group, and try to find the worth in the individual," he says. Not everyone is comfortable with his humanistic approach, he admits. "Sometimes people don't really believe what you're saying because they've got all this baggage from other parts of society, but my way of looking at it is that if we can lighten the load, we can all move on. And maybe we should be more worried about the course of the journey."

Bolton's first major undertaking when he joined the AATA as assistant director in 1982 was to oversee the construction of the AATA's attractive brick building on South Industrial, which was financed entirely by federal and state grants. It houses administrative offices, a garage for sixty large and small buses, a bus wash, and complete maintenance facilities. It was designed to satisfy both neighborhood concerns about appearance, noise, and air pollution and AATA's need for safety and greater efficiency, Bolton says. For example, storing a diesel bus indoors in the winter at a temperature of 42 degrees improves its gas mileage by one-tenth of a mile per gallon. Multiplied by the 500,000 gallons used annually by AATA buses, that translates to hefty savings.

Bolton sees as his charge "to run an effective and efficient system enhancing the mobility of this community." With justifiable pride, he points out that AATA now carries twice as many passengers as Dial-A-Ride did at the peak of its service, and has a sufficient reserve to maintain the present level of service for a period of time without borrowing. This has all been accomplished while collecting less than the full authorized 2.5-mill tax for the last five years.

Compared with transit systems in cities similar in size and other demographics—such as Champaign-Urbana, Illinois, Ames, Iowa, or Stockton, California—AATA is out in front in both hours and level of service, according to Bolton. The AATA provides service seven days a week, from 6:30 a.m. to 10 p.m. weekdays and from 8 a.m. to 6 p.m. on weekends. In comparison, most systems operate only five or six days a week and not later than 7:30 p.m. A mere handful of

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ANN ARBORITES continued

cities of any size in the U.S. offer elderly passengers and those with disabilities choices of lift-equipped line buses and door-to-door service. The American Public Transit Association selected AATA as the best mid-sized transit system in America in 1985.

Bolton credits AATA's success in meeting the mobility needs of its citizens to its "outstanding team of professionals—people in management and in the bargaining unit who really care about doing their best." He likens a good manager to an orchestra conductor who, though he doesn't play himself, is able to get others to play harmoniously. And his congenial Irish manner becomes almost churlish when he discusses the general perception of public agency managers as inept. "It's almost as if you're held to a higher standard, but people expect you to perform poorly," he protests. One disadvantage that public sector managers have is the mandate to accept the lowest bid for equipment and services. This has resulted in the acquisition of "buses with major shortcomings," he says in a frustrated tone. Since these vehicles may be less efficient and require more maintenance, he argues, this mandate often ends up being a false economy.

Bolton believes the AATA will take a more active role in the community in the future, as people become more concerned about the environment and as alternatives to the private automobile—such as public transit and biking—enjoy an upsurge. He thinks that eventually a light rail system may be needed to ease the traffic congestion on a few of Ann Arbor's main arteries, such as Washtenaw. Bolton's presentation on the subject to City Council last month sparked a lot of interest—a sign that people are in fact finding automobile congestion increasingly irksome.

The energetic Bolton begins his day early and ends it late, riding around the city to see firsthand how the system is working. "I watch for vehicles that are blowing smoke or looking dirty, I inspect shelters and signs, or if somebody has mentioned a particular problem, I'll go take a look at that," he says. "It also gives me a chance to look at traffic patterns—for instance, looking at North Main and the hospital area relative to what happens at different times during the morning drive time."

"I also take a look at the areas under development to see the traffic that is there before, and try to figure out ways we might be able to serve that particular development."

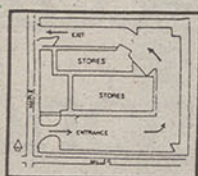
Weekends are reserved for family activities, with soccer games high on the list. (Bolton played on both his high school and college teams.) "He has a very hard time just relaxing and not doing something," comments Nancy Bolton. "Whenever we take a vacation, it's always an active vacation."

Bolton's own plan for the year 2000 and beyond involves combining his two loves—teaching and transportation. "I want to try and teach this business," he says, "because I'm one of the few people in this industry who've come up through the ranks."

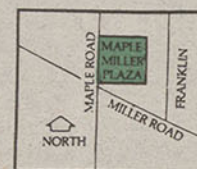
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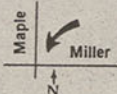
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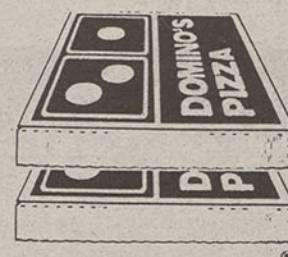
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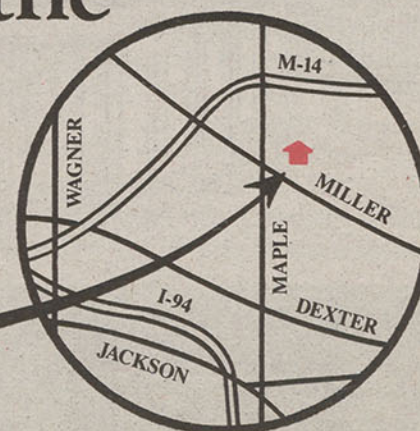


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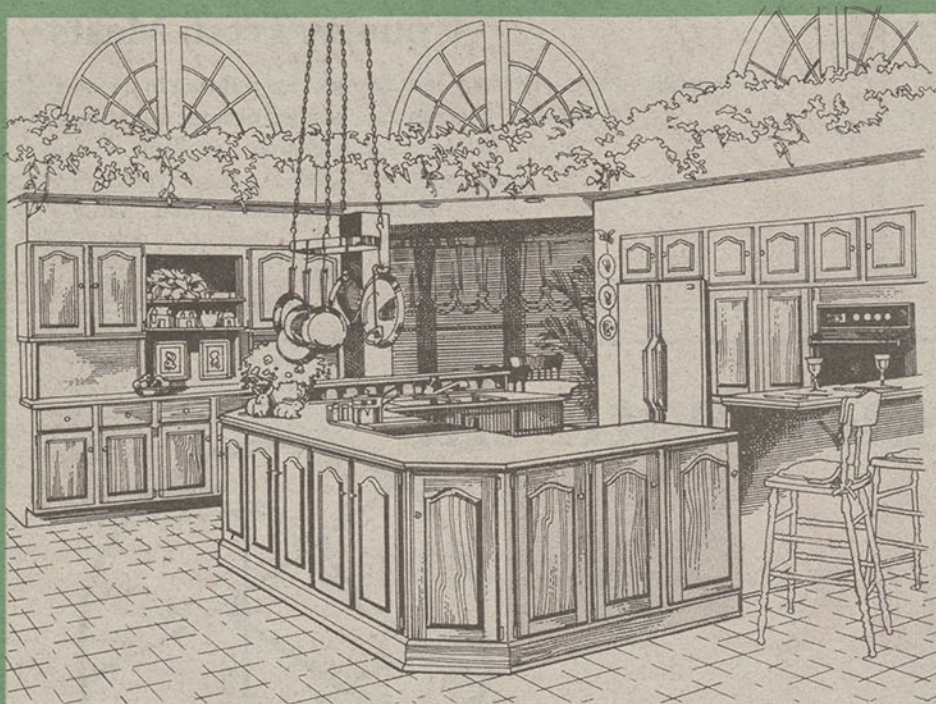
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Psychologist and composer Gerard Pape

Pursuing the unconscious in therapy and music

Gerard Pape, thirty-three, leads a double life. Since completing a U-M Ph.D. in clinical psychology in 1982, he has worked with patients both in Ann Arbor and in Jackson. By putting in twelve- to fourteen-hour days Pape fits this entire full-time profession into half a week.

During the other half of the week, in the cluttered basement of his southside home, Pape composes music. It is a calling—developed through wide listening, studying, and seeking out private teachers—for which he has no academic credentials. With psychology draining so much energy, “my work habits as a composer tend to be in concentrated spurts,” he says. But since hitting his stride about eight years ago, he has written more than two dozen pieces, each imbued with a dramatic and disturbing sensibility.

Writing in the *New York Times*, Allan Kozinn described Pape’s recent “Cerberus” as “a nebulous, fascinating organ-and-tape piece that depicts with terrifying vividness the three-headed dog that guards Hell’s gates, and the despair of those trapped therein.” U-M music school professor Bill Albright, who teaches Pape privately, commissioned “Cerberus” and performed its premiere in New York in May. “Many of Gerard’s pieces have elements of psychic terror,” says Albright. “Few composers I know express alienation and conflict with such force and understanding.”

The disturbing effects of Pape’s music stem partly from his insights as a psychologist. From his high school days making films, to the opening of his psychological practice, to composing music, Pape sees himself engaged in a single quest: to uncover and find expression for “the deepest wishes and desires of human beings.”

In Jackson, Pape acts as a consultant to the Department of Social Services in cases of child abuse and neglect. His private practice in Ann Arbor shares an office on the second floor of Washington Square at the corner of Washington and Fourth Avenue. The waiting room is so narrow that patients of average height could put their feet flat against the facing wall. The office itself is a long, rectangular space lit by a broad, high window. Two velvet-covered chairs face one another near the window.

Today, it’s Pape’s turn to talk while, in the opposite chair, someone else listens. He’s short and a little paunchy, with curly hair that starts high on his forehead. In a gentle, soft-spoken manner he describes how he goes about his search for those “deepest wishes and desires,” and what



A.D. WESSLING

he finds along the way. With Sigmund Freud and the great but still controversial French psychologist Jacques Lacan, Pape believes that “we’re not masters in our own homes, that the unconscious very much controls what we do, that we’re constantly at the mercy of unconscious desires.”

Freud held that we all repress problems we can’t resolve and desires we can’t fulfill. Instead of disappearing, they are stored in the unconscious. Freudian psychology’s goal is to unlock the unconscious in order to confront those problems and desires, thus freeing the patient to resolve them.

Toward that end, Pape encourages his patients to follow a simple rule: “to try to speak as clearly as they can, to try not to censor their thoughts, to not be concerned with their thoughts being boring or interesting.” For his part, Pape tries “to create an atmosphere where people feel comfortable talking and that I’m interested.” Pape also helps patients analyze dreams, which in Freud’s view are among the richest expressions of the uncensored unconscious.

To Pape, the process helps to fulfill one

of the most basic of human needs: “a need to be understood. Beyond that, a need to be experienced by another person as someone worth loving, worth respecting, worth admiring, is equally important. In other words, confirmation from the other of your value.” In therapy, some “confirmation of value” allows the patient “to share things they might be frightened to know about themselves, and that they’re not sure they want you to know about them.”

If the need to be understood and the need for confirmation of one’s value are so universal, then what separates those who need therapy from those who don’t? “People devise ways of telling themselves that they’re okay and finding others that will tell them the same thing. . . . So there are ways of coping that make a person less aware of their vulnerability.” In therapy, of course, Pape tends to see people in some of the most vulnerable moments of their lives. So it’s not surprising that he feels that humans are fundamentally frail creatures. “Our self-esteem,” he says, “is not a very solid commodity.”

Pape grew up in a working class neighborhood in Brooklyn. His father runs a New York manufacturing company that makes gears for industrial machines. His mother helps out in the sales department. His brother, eight years older than himself, is someone Pape “always looked up to, more like an adult than a sibling.” An eye surgeon whom Pape describes as a “super-achiever,” his brother practices in the New York suburb of Scarsdale, where his parents moved as Pape was beginning high school. By then, his brother, who had skipped several grades, was about to begin his medical practice. His brother’s success raised hopes for Gerard: “My family probably—no, *definitely*—wanted me to follow in my brother’s footsteps and be a medical doctor.”

Instead, the move to Scarsdale fueled Pape’s desire to follow a life of the mind. “At Scarsdale High, there were a lot of kids, fourteen and fifteen, who already knew about twentieth-century art, music, and literature. I was astounded. It made me realize I could pursue these things as a

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ANN ARBORITES continued

life work." His guiding passion became theater and filmmaking, and he also began to read Freud, which influenced his films. "I was interested in making dream-like structures in film," he recalls. "They would have a kind of associational logic . . . made up of intense, condensed imagery."

Pape earned a B.A. in psychology at Columbia, then enrolled in the U-M's clinical psychology program in 1976. His musical education—which up until then had consisted of conventional piano and music theory lessons and a music history course at Columbia—continued in more informal ways. "When I got to Ann Arbor I took advantage of the vast resources of the Liberty Music Shop and bought as many contemporary classical records as I could find. So I just started listening to all of this and it just kind of blew me away, especially composers who dealt with big masses of sound." At that point, he began to compose in earnest.

Pape's composing room is a partitioned sliver of basement in his home on King George Boulevard. On the wall hangs a large black-and-white photo of a sage looking man with gray hair, round wire-rim glasses, and a goatee. From across the room it looks like Freud. It turns out to be George Cacioppo, a composer who helped found the Ann Arbor ONCE group in the 1960s and who became Pape's private teacher in 1981.

Pape's first encounter with Cacioppo was the turning point of his musical life. It was at a Philip Glass concert in Rackham Auditorium in October 1980, where Cacioppo's music was the opening act. "For his piece 'Cassiopeia,'" Pape recalls, "there were twenty pianos all around Rackham, and there were celestas, vibraphones, and a tam-tam playing a drone. It made an amazing cloud of sound. It bathed you in a kind of heavenly light."

"So I wanted to talk to the guy who had composed this beautiful piece. I asked him if he was taking any students. He put me off at first because he wasn't well. But I studied with him from 1981 to his death in 1984. It was because of his special tutelage that I could continue composing." Part of what Pape relished about the music of Cacioppo and other contemporary composers was the connection he heard between their music and the "weirder" rock and roll he relished as a kid, including Pink Floyd and the Grateful Dead, "who played around with feedback and hour-long improvisations."

In the same week that he met Cacioppo, Pape attended the first concert in the "Sinewave" modern music series organized by Gerald Brennan. Brennan was soon including Pape's music in the concerts. By then, Pape had already found a cadre of musician friends eager to perform his unusual music. Among them was his future wife, Janet, a social worker and accomplished singer who has premiered many of his works. (The couple has a two-year-old son, Sam.)

Pape played a leading role in organizing

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the Sinewave series up to the last concert in 1985. In 1986, he initiated the annual TWICE festivals of contemporary music. (The name is in honor of the innovative ONCE group's festivals in the 1960s.) When famed contemporary composer John Cage came to the TWICE festival in 1987, it was Pape who made it possible. "The way he put together that TWICE festival amazed me," recalls conductor Carl Daehler, the founder and music director of the Ann Arbor Chamber Orchestra. "Besides composing for it, he was doing all the publicity, picking up Cage at the airport, and even taking tickets."

For the next festival, in March 1989, Pape has attracted two internationally renowned composers—George Crumb and Iannis Xenakis—and has arranged for the American premiere of one of Xenakis's compositions.

Meanwhile, Pape tries to work on several unfinished composing projects, including a string quartet, a piano concerto, an orchestral piece, and an opera. The string quartet ("Vortex") and the orchestral piece ("Three Faces of Death"), along with "Cerberus" and other works, will appear on a compact disc to be issued sometime next year by Mode Records, a company specializing in contemporary music.

The opera will be Pape's most ambitious work yet. He recently got permission from the wife of Max Ernst, the German surrealist painter, to adapt Ernst's book *A Little Girl Dreams of Taking the Veil* into an opera that combines singing, dancing, video projections, and electronically synthesized music.

The electronic music for the opera will be synthesized on some state-of-the-art music technology. One component, made by a Quebec firm and called the Acel, was the first of its kind in the United States when Pape received it in May. The other part, called UPIC and devised in Paris by Iannis Xenakis, will also be the first to arrive in the U.S. when Pape receives it in late December or early January. Pape looks forward to the time when his TWICE guests and other composers can come for residencies to use the equipment and have their works performed in Ann Arbor.

With the Acel and the UPIC together, "I feel like I'm starting from scratch," Pape says. "It's like having to build my own instruments, my own sounds." The UPIC, for example, consists of a large screen on which the composer "draws" music using an electromagnetic pen. "The screen is essentially a page of music," explains Pape, and the "page" can be very complicated: "You have up to two hours of music on it and up to two hundred notes at a time."

Pape says he'll use such clusters of notes to create thick musical textures akin to the sound of "crowds of people," which he needs for the opera. Ultimately, his plans include not only staging the opera, but making a video of it as well. "I would dearly love," he says dryly, "to have an alternative to MTV."

—Jeffrey Magee

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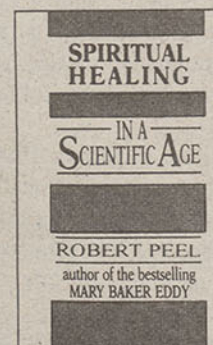
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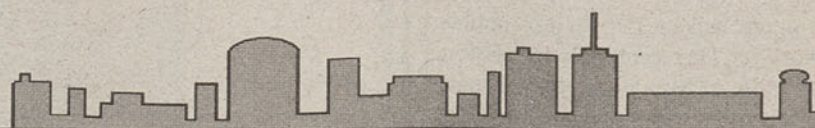
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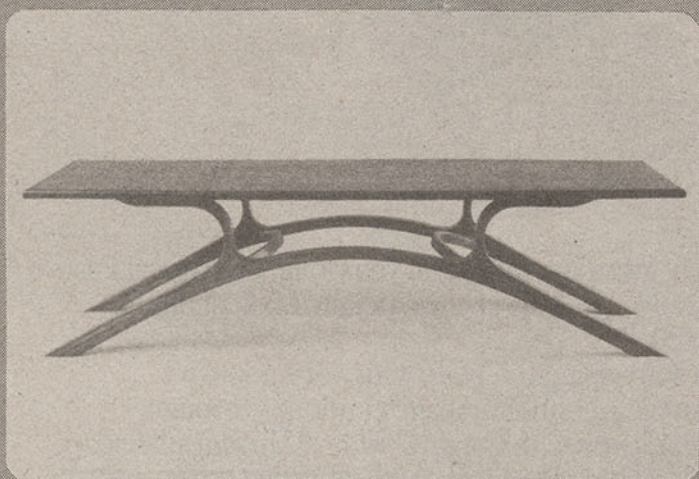
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There were 3,083 death certificates issued in Washtenaw County in 1987. The county clerk's office did a study of the first 100 deaths in April of this year and found that only 39 were county residents. Almost all of the rest were out-of-towners who had come to Ann Arbor to take ad-

Meet the folks who embalm, cremate, bury, and commemorate Ann Arbor's dead. From kindly traditionalist Bob Muehlig to kinetic super-salesman Ed Wensley, they're the least morbid bunch imaginable.

By BILL ZIRINSKY

vantage of the area's hospitals and died here. According to the 1980 census, 41 percent of the county's residents lived in Ann Arbor, so that suggests that about 500 Ann Arborites died here in 1987.

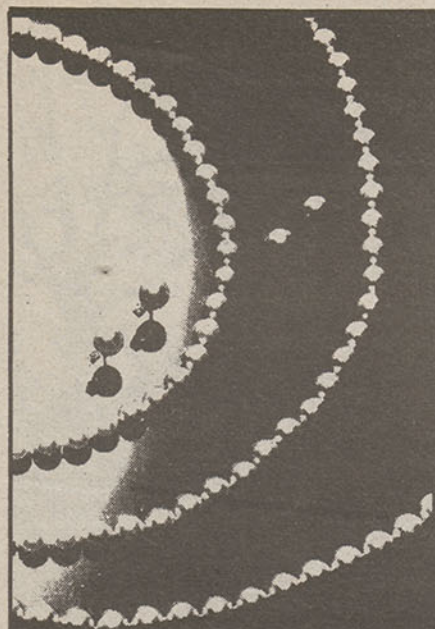
If you died tomorrow in Ann Arbor, at home and of natural causes, chances are that someone from Muehlig's Funeral Chapel or Nie's Funeral Home would

come to pick up your body. Unless you're Jewish or black. If you're Jewish, Kaufman's in Southfield might be the place you ended up. Although there are consecrated gardens for Jewish burials at Arborcrest Memorial Park on Glazier Way and Forest Hill Cemetery on South Observatory, the two local funeral homes see very few Jewish families (about five at

Muehlig's last year). Many local blacks continue to use Lucille's Funeral Home in Ypsilanti.

Muehlig's was founded in 1852, which makes it the oldest business in town. It handles 80 percent of Ann Arbor's funerals. Muehlig's is a familiar local landmark, a grand old ivy-covered brick building with a cast-iron carriage porch at the corner of East William and South Fourth Avenue. (Originally a private home, it was later a hospital; Muehlig's moved into it in 1930.) The Muehlig Funeral Chapel is owned by Bob Muehlig, sixty-six, and his two much younger partners, Neil Bidwell and David Hamel. Drawing some business from surrounding areas, they orchestrate all the small yet important details of 450 to 500 funerals a year. Of that number, 250 or so are "full-service" funerals with viewing and a service, and the rest are cremations, a significant portion of which are "direct"—no viewing, and no service with the body present. In many cases of direct cremation, a memorial service is held later.

Bob Muehlig is a white-haired, rhinolike gentleman with a beguiling mix of ease and concentration. His funeral home



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DEATH PROFESSIONALS *continued*

is his world, and he kind of both shuffles and glides through it. He starts our interview by handing me a chocolate chip cookie and introducing me to his secretary. She hasn't been there very long, and he banters that "we killed off" the previous one. For a man who has dealt with death all his working life, he has something very light-spirited about him.

Muehlig's great-grandfather, Florian, founded the business, and Bob Muehlig grew up around it. Originally, they were furniture makers. In those days, caskets—when needed—were made by the furniture people in a town. Over time, some of them began providing other services, as visitations and viewings of the body were less often held at home.

The Muehlig family is one of the oldest merchant families in Ann Arbor. Bob's Aunt Bertha owned and ran Muehlig's Dry Goods, at Main and Washington, for decades. His father, Edward, the eldest of five children, ran the family hardware business, Muehlig and Lanphear (in an earlier day Muehlig and Schmid). Edward's brother Florian (grandson of the original Florian, and Bob's uncle) ran the funeral home until 1926; upon his death, his brother Ernest took it over. When Ernest joined it, the business was incorporated, and several long-term employees became full partners with him. Old-timers in town may remember Fred Rogers, Roland Schmid, and Emma Graf, who were partners when Bob Muehlig started working part-time in 1934, at the age of fourteen. They were later replaced by Millburn Shafer, Robert McCabe, and George Stentzel (who retired only a few months back), who were, in turn, replaced by Bidwell and Hamel.

Bob Muehlig tried out working at his father's hardware store and his aunt's dry goods store. His older brother, Irwin, was originally the one who worked at the funeral home. But Irwin didn't much like the funeral business, so they switched. For one thing, Bob says, he wasn't very good with his hands, and for another, his father was a perfectionist. "My father could read a blueprint as good as an architect," he recalls, "but not me."

Forty years ago, there were six funeral homes in downtown Ann Arbor. Bob Muehlig says the others died of natural causes. Dolph's, Hildinger's, Graham's, Zulz's, and the last to go, Staffan's. Frank Staffan sold his building to make way for an expansion of the Campus Inn's parking lot. Muehlig's was number one during all those years, and twenty to forty years later, the edged memory of competition has faded from Bob Muehlig's awareness. "We don't seem any busier now than we were then," he says.

Muehlig has lived with his wife, Gladys, on Van Dusen for the last thirty years, but he can be seen meandering through his parlor about twelve hours a day. When he's finished, he often takes a box of doughnuts over to the fire station and sits around with the firemen. The heat, the excitement, the danger, the noise, the high drama of a working fire stir his soul.

Part of Bob Muehlig's charm is that he doesn't take himself too seriously. But he



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PETER YATES

Partners Neil Bidwell (left), Bob Muehlig (center), and David Hamel in the casket room at Muehlig's Funeral Chapel. When founder Florian Muehlig started the business in 1852, he was a furniture maker who built caskets on the side.

is not without appropriate gravitas when talking about the role he has played for over half a century. "People generally know what they want when they come in here. . . . I don't like thinking about dying, either, but I know I'm going to. I know, too, from personal experience, and with some of the illnesses I've seen, that if you have any faith and religion, there are many things worse than death. Maybe it's hard-hearted, but there are times when it should be a relief." A key part of his job is, simply, hand-holding. On average, a family faces death every fourteen years, "so a lot of people aren't accustomed to it. Many people need to be led step-by-step."

Asked what it is like to face so much death over so many years, Muehlig tells me that it didn't bother him much when he was younger, but that more and more he is burying his peers, his friends, and others he has known in the city for a lifetime, and that he finds it harder than it used to be.

Muehlig says that he finds satisfaction in being a source of comfort to the families of the deceased. But he has also been in a special position to study human nature, as individuals respond to the death of a father, mother, sister, brother, spouse, or child. He is two hours into our conversation before he slowly allows himself to touch the heart of the matter of human grief. Speaking in a husky yet very quiet voice, he reveals an almost imperceptible sweetness and compassion: "If they can't show it at death, they'll never show it, or feel it. Something's missing."

The art of embalming

Nie Funeral Home is located in a modern building—built to be a funeral parlor—on Carpenter Road, wedged between Red Lobster and Howard Johnson's. Doug Nie and his wife, Sandy, live in the second-floor family quarters.

There were times when her seven children were younger that Sandy Nie would be running up and down the stairs, arranging flowers and making sure everything in the visitation room was just so, then dashing upstairs to cook dinner for the kids or remind them to tiptoe around the TV room, which was directly over the visitation room. Now, her six-year-old granddaughter often visits, and will ask if she can go downstairs to look at the deceased in their open caskets. She will come back upstairs and politely tell her grandmother, "Grandma, the woman looks very nice in state."

Doug Nie has worked very hard to build his business, which he bought from John Fontana in 1979. Even though Nie was buying an established funeral home, it is even now only twenty-two years old. It can take a long time to cultivate the kind of word-of-mouth referrals that the funeral business depends upon. To that end, Nie is a past president of the Western Kiwanis Club and active in the American Cancer Society, the Chamber of Commerce, and his church, Trinity Lutheran. He's also on the board of the Michigan Funeral Directors Association. Nie gets about 140 funerals a year, from both Ann Arbor and Ypsilanti. He says that while Muehlig's gets much of its business from the older churches in town, such as Bethlehem, Zion Lutheran, and First Presbyterian, his comes from the newer churches as well as a fair share of Koreans, Arabs, and other ethnic groups.

Doug Nie is a tall, pleasant, helpful man who wears glasses and looks about forty-five. He fell into the business through romance. He was a student attending summer school in the 1950s and

was courting a young woman whose uncle owned a funeral parlor "seventeen miles down the road. I went there to be with her as she answered the phone in the afternoon." He went on to mortuary school, worked in several different funeral parlors, and then sold funeral supplies around the state for three years before buying Fontana's. That job gave him a broad overview of the business within the state and connections to other funeral directors.

Through arrangements he makes with local funeral directors around the state, Nie and two others on his staff embalm about 250 out-of-towners who die at the three area hospitals, before their bodies are returned home for burial. "The sooner it's done, the less putrefaction," Nie explains. Because a lot of Ann Arborites choose to be cremated, the demand for full-service funerals is less than it might otherwise be, and this contract embalming has become an important part of Nie's business.

Nie shows me around his meticulously maintained public rooms, then obligingly shows me the nonpublic rooms in the basement. The embalming room looks like a doctor's examining room. There's a surgical table in the center, next to a piece of drainage plumbing that looks very much like a bidet. Surgical instruments and tools sit beside a sink against one wall, and cosmetic brushes, base, and highlighter sit on another table. The corpse of a man, covered to his neck by a sheet, lies on another table in the back of the room, next to a kind of music stand holding a photograph of him. The embalmer will use the photo as an aid. Embalming is sometimes referred to in the trade maga-

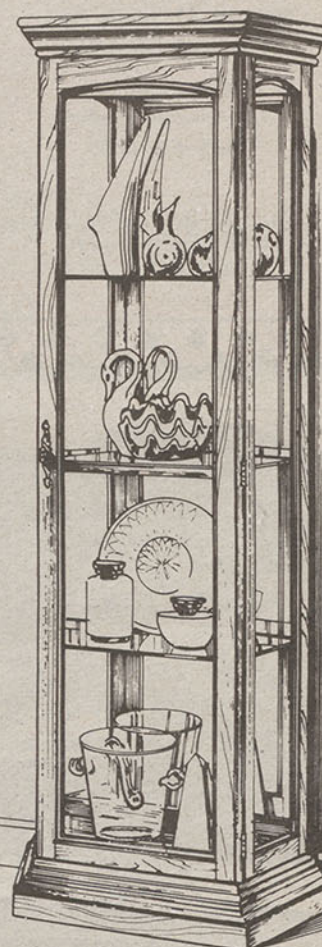
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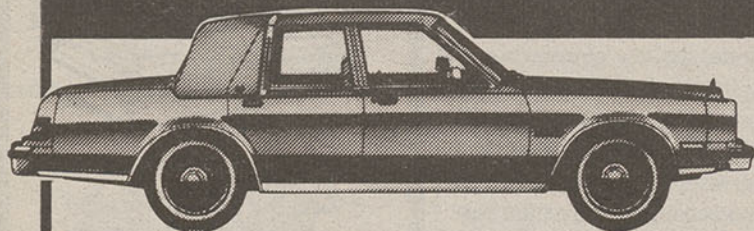
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DEATH PROFESSIONALS continued

zines as "the restorative art" and families do care a great deal that the process is done in such a way as to capture some of the physical essence of the deceased.

With some difficulty, I get Nie to describe an embalming step by step. The embalmer makes an incision, often on the front of the hip, where he can raise a major artery. Formaldehyde-based embalming fluid is pumped into the body by an embalming machine, which displaces the blood and other bodily fluids. The embalming fluid includes preserving, firming, coloring, and anti-dehydrant agents. The process may take one and a half to two hours. Sometimes, Nie will inject fluid hypodermically to bring up sunken temples or collapsed jowls or cheeks. The eyelids and mouth are "secured" (usually glued shut). Then the embalmer works on the face, hands, and neck with cosmetics, manufactured for morticians, to make the deceased's coloring, facial features, and hair style approximate what they had been. Finally, the body is fully dressed (shoes optional).

The entire process takes as much as four hours and costs about \$180. According to Bob Muehlig, it's not a particularly high margin part of the business. Nie tried to answer my questions, but he was clearly worried that *any* description of the process would upset readers. So I asked him to describe the importance of embalming. "If you have someone who has been ill or in the hospital for a long time, the last memory might not be very pleasant. They [the family] will have that memory forever. We're able to take the pain and suffering out of the memory and give them a more natural and comforting memory-picture."

Leading the cremation trend

Ann Arbor and San Francisco have the highest cremation rates in the country, according to local thanatologist Allene Sonntag, who teaches a course on death and dying at Pioneer High. The cremation rate in Ann Arbor was 44 percent last year, against a nationwide rate projected to be 15.7 percent in 1988. According to a study published in a recent issue of *Funeral Director* magazine, people who choose cremation tend to have higher incomes and to be more educated and less religious than people who choose traditional burial. The cost of cremation, which often is much cheaper than a burial, is *not* a factor in the choice of cremation, according to the magazine, nor is a concern with "convenient or efficient" arrangements.

What is a factor in many cremations is that it is the clear preference of the deceased. Individuals' choice between burial or cremation often depends on "bodily sensations and feelings," according to *Funeral Director*. "Some consumers were opposed to cremation because they did not want to be 'burnt up.' Others felt that it would be 'cold' to be buried in the ground or placed in a crypt."

The man with the crematory in town is Larry Arnet. He runs his combined crematory and monument shop out on Jackson Road, between Zeeb and Wagner.

Arnet looks to be in his mid-fifties, medium height, a companionable bulldog with a Jonathan Winters build, quick and talkative about his business. He tells me that when he added the crematory to his family's long-standing monument and markers business in 1970, his was only the second business in the country to combine the two services. It was a shrewd move. Before then, funeral homes in the area had to use one of the three crematories then operating in Detroit. "Woodmere Cemetery in Detroit was handling forty cremations a month," Arnet recalls, "and more than half of them were coming from Muehlig's."

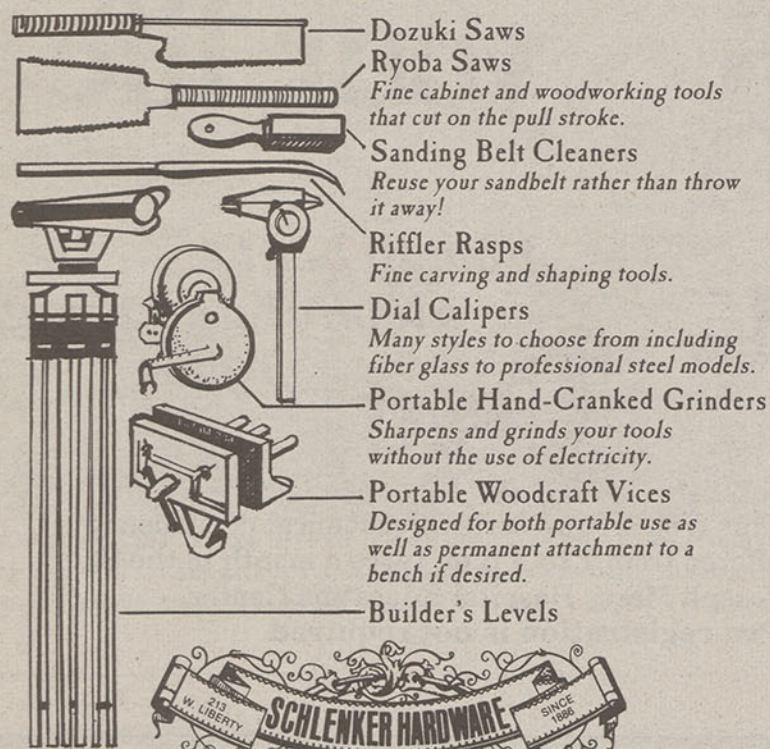
In 1965, the nationwide cremation rate was 3.8 percent. It is projected that by the year 2000 it will be 23.1 percent. With Ann Arbor way ahead of the trend, Arnet's capital investment paid for itself in relatively short order. "We'd be out of business if it weren't for the crematory business, what with our overhead," Arnet says. When he started the crematory, there were six others in the state. Now there are about thirty-five.

Arnet's great-grandfather was a stonecutter in Czechoslovakia before immigrating to Ypsilanti in 1888. Once here he worked at Lockridge Monument in Ypsilanti. The Arnet monument business was founded by Larry's grandfather, Joseph, in 1904. Counting his own son and daughter, Arnet can trace at least seven generations of Arnets in the monument business.

Arnet has about \$200,000 in inventory in monuments and markers surrounding his place. On the sloping lawn in front of his building is a neatly spaced variety of large and impressive monuments. It doesn't exactly beckon drop-in business, but it is an indelible location-reminder for the day when one is in the market. On one side of his building is a further selection of sixty or seventy different monuments, in different sizes and shapes and colors. He's got granites from Wassau, Wisconsin, Barre, Vermont, the Black Hills of South Dakota, St. Cloud, Minnesota, and Salisbury, North Carolina—in reds, blacks, and grays, polished and unpolished, from 18" by 24" to 4' by 6', priced from \$139 to \$8,000. In the rear there are hundreds more, piled against each other, every which way. As for "flush markers"—which is all that memorial parks will allow, because they don't stick up out of the ground and thus maintenance is easier—"we hide those around out back," Arnet adds, only half kidding.

Arnet has a dozen employees, including his son, daughter, and son-in-law. His small cluttered office faces the array of monuments at the side of his building. On the wall above his head is a large rug-hanging featuring the American flag and a bald eagle. On another wall is a Polaroid snapshot of Arnet, dressed in a yellow leisure suit and a yellow and black cap, riding a red three-wheeled motorcycle emblazoned "Grandpa's Toy" in the Dexter Memorial Day Parade last May. Arnet is clearly eager, even thirsty, to talk about the nuts and bolts of his business.

Arnet explains that when a body is



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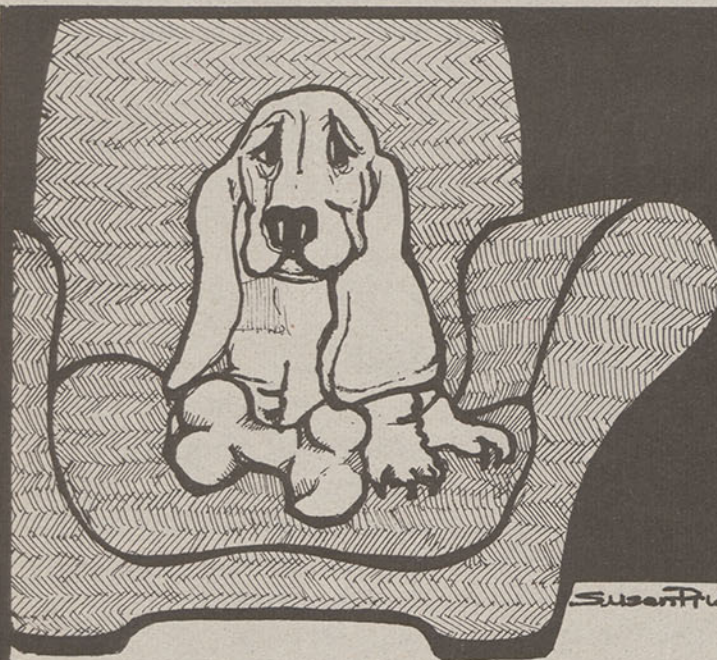
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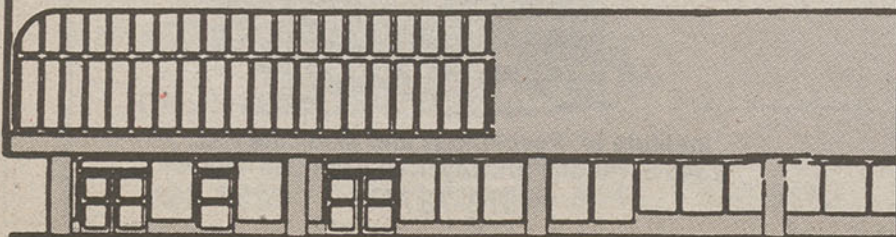
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DEATH

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PETER YATES

Ann Arbor and San Francisco have the highest cremation rates in the country, and that hurts sales of sixth-generation monument man Larry Arnet. Arnet (shown with his own headstone) says he'd be out of business if he hadn't started a crematory, too.

transported to his crematory, it usually shows up in a cardboard box (if there's going to be a memorial service without the body present, or no service at all), or in a casket (if a funeral service has already been held). In Ann Arbor, he says, only 10 percent of the bodies come in caskets, and 90 percent "show up in cardboard boxes," meaning there has almost certainly been no funeral service and no visitation period. Outside of Ann Arbor, he notes, the statistic is reversed. The high proportion of direct cremation here riles Arnet. "They're dead, get rid of them" is the attitude that he thinks underlies that statistic. "That's what people do when they get smart?" he asks rhetorically. "It bothers me, and it bothers a lot of people."

America's rising incidence of cremation nationwide bothers thanatologist Allene Sonntag. The reason for it, she believes, is "the philosophical denial of death in our culture."

The Indonesians have a word, *adjal*, for the predestined hour of one's death. In America, however, the whole idea that we will each die at some hour on some day is typically curtailed off and denied. Only within the death profession is that reality a daily fact. One local doctor—a pathologist who works with autopsies ten hours a day—sums it up this way: "No one is getting off this world alive."

It is our reluctance to accept that seemingly commonplace view—and the burdens the evasion may impose on our survivors—that troubles Sonntag. She says that survivors of "many people who opt for cremation have more difficulty with their grief process," particularly if cremation means "cutting out the visitation."

Arnet gets a piece of the action when someone is cremated, and he also gets a share of the market for the monuments and markers that invariably accompany traditional burials. In Ann Arbor, about half

of those cremated also choose to have their ashes given a final resting place—either in the ground or in an above-ground "columbarium," which is a mausoleum containing small, individualized crypts. People who work in the industry call ashes "cremains," and they have tried to get across the message that cremains need a final resting place, too—or at least an officially sanctioned "scattering ground."

Larry Arnet agrees to show me around the crematory. As he walks me through the workshop-garage, where a few men are cutting and etching stones, he calls out, "Got anything in the back room?" He wouldn't be taking me in if there was a body awaiting or undergoing cremation, because state law limits those who can be present to crematory employees and the next of kin.

With its clean floor, garage door, and low ceiling, the crematory is more reminiscent of the boiler room of a new building than a special place for the disposition of human beings. "A big industrial oven is all it is," Arnet tells me, "with carefully controlled combustion so it doesn't make any smoke."

Arnet purchased the first of his two cremators from a manufacturer out of Orlando, Florida. The second, which he bought in 1980 for about \$35,000, was also made in Orlando, but by a different manufacturer. I casually ask if the presence of two crematory suppliers there is related to the large population of senior citizens in Florida. "No," he replies just as casually. "There's a lot of high-temperature processing in the orange juice business in the Orlando area. This was a logical extension of their business."

The two cremators themselves are about eight feet high, eight feet wide, and twelve feet long. Each has a bunch of colored knobs, something like the knobs of a washing machine.

When cremating a human body, the



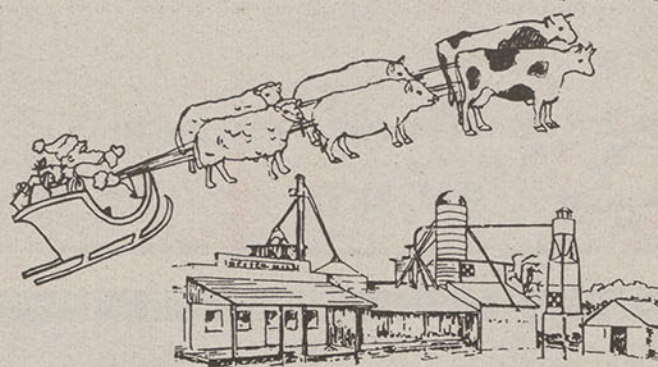
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DEATH PROFESSIONALS *continued*

operator first turns on the "afterburner," which heats up the oven to eliminate any kind of pollution, then the ignition burner, which starts the combustion process. Finally, the cremation burner is turned on, and it's ordinarily on for about an hour and a half. "It varies; the more mass, the longer it takes," Arnet says. At its hottest, a cremator operates at 2,200 degrees F. (metal burns at 2,400). If the body is in a wooden casket, chances are that a substantial portion of the cremains are burnt wood. With a metal casket, the charred metal is treated as scrap. The whole process generally takes about four to four and a half hours. There's a one-square-foot viewing door, and Arnet explains, "If it isn't done yet, we just come out here and turn it back on."

As we prepare to leave the room, Arnet remarks in a friendly fashion that this was a Monday morning and he usually had some cremations, "but like anything else, it's either feast or famine."

The Office of Anatomical Donations

Arthur Rathburn's Office of Anatomical Donations is behind a bend in windowless, seemingly subterranean quarters at the university's Medical Science Building II. He's the coordinator of what is regarded as one of the nation's leading anatomical donations facilities. Initially cautious on the phone and in person, he warms up to conversation quickly. His is not a subject many people in a social setting want to chat about at length. Like Ann Arbor's other death professionals, Rathburn, when given the opportunity, talks about his work with intensity and excitement.

Rathburn, thirty-five, of medium height and build, has a bushy mustache, and his brown hair is parted down the middle. He welcomes me into his well-

packed little office. A closed door to the right of his desk leads directly into the embalming room and the storage room for cadavers. A look into his coat closet shows that, as some men wear many hats, he wears many coats. There's the tweed sports jacket that he wears to greet prospective donors and in which he greets me. There's the white hospital jacket that he wears for meetings within the medical complex. There's the lab coat that he dons before entering the adjacent anatomy labs. There's the mortician's dark suit that he puts on when working with a family member of the recently deceased. And there's the windbreaker that he puts on to go home.

Rathburn was raised in Evart, Michigan, about thirty miles south of Cadillac. A licensed funeral director, he worked in the industry from 1976 until he came to the U-M in 1984. "I got into the whole profession on a bet," he says. "I was in college, looking for a job, and I met a funeral director on a golf course one afternoon who spent time talking to me and suggested to me I come down to his mortuary and make out a job application. I wasn't interested. But I told a friend about the conversation, and he put ten dollars on the table that I didn't have the guts to fill out the application."

"So I went to the funeral home, and the funeral director virtually locked the doors of the house and spent hours talking to me about the work. I got ready to leave, and he offered to drive me home. Then he asked if we could stop for a few minutes at a hospital that was on the way to my place. The next thing I know, he's picking up a body there, and before the night was over, I had already assisted him in my first embalming. I was hooked."

"I really enjoy what I'm doing," Rathburn explains unabashedly. "This is where the dead give life to the living. If we



Arthur Rathburn heads one of the nation's leading anatomical donations facilities at the U-M. He got into funeral directing when a friend bet him \$10 he didn't have the nerve to fill out the application.

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didn't have the people who donate today, we wouldn't have the medical advancements we've had, no doubt about it. This program is so needed."

The program received 320 bodies last year. About 30 percent each year come from Washtenaw, Wayne, Macomb, and Oakland counties, and the rest from around the state and the country. For the last three years, "the best town for donations in the state has been Monroe. Flint is also good," Rathburn says. Few Jews or non-Caucasians donate or will their bodies. (You will your own body before you die; after death, your family may choose to donate your body.) And "there's an extreme need for people in the younger age brackets."

There were only eleven donations from Ann Arbor in 1987, surprisingly few considering Ann Arbor's high percentage of health care workers, who are presumably more aware of the need for donations. "A large proportion of the donors graduated from the university," Rathburn says. He says that it's not uncommon for non-graduates who are contemplating willing their bodies to the university to say wryly, "Well, I always wanted to come to the U-M."

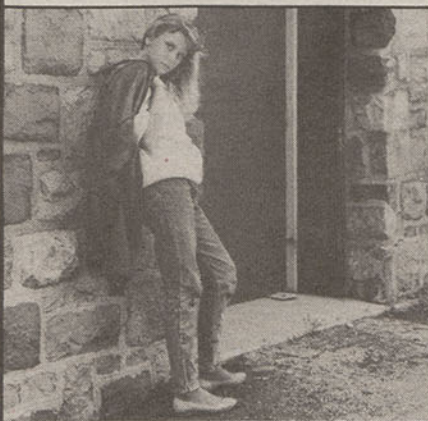
Bodies intended for the anatomy labs may go through a regular funeral service, but Rathburn requires funeral directors to contact him about "allowable embalming procedures." He prefers to receive bodies within forty-eight hours of death and to do the embalming himself. "It's a real art to reconstruct someone, but we're not interested in extensive reconstruction. Anatomical embalming is much more of a science. We're interested in trying to enhance the medical and physical attributes of the body."

In addition to gently soliciting anatomical bequests and functioning as a grief counselor to the families of the deceased, Rathburn also acts as the chief processor of the bodies that are received. About 25 percent of the corpses are used in research, the rest in medical education. "You want a doctor who's learned on real people, not on a plastic model," he says. "How do you educate students without this program? The medical school would not function without it."

All bodies donated to the U-M are eventually cremated, after anywhere from three weeks to eighteen months. The next of kin can choose between having the ashes returned in a plastic urn or having the urn placed into a niche within a casket and buried at a local U-M cemetery plot.

Once a year, Rathburn holds a memorial service for the families and friends of all the donors of the past year. The most recent service was held on a sunny and breezy September afternoon at Washtenong Memorial Park on Whitmore Lake Road. About 500 people showed up, people of all ages, with lots of children, dressed in their Sunday best. A huge tent and chairs had been set up for the service, and another small blue and white tent protected a coffin, covered by a white sheet, that contained the ashes of hundreds of donors. After the service, mourners walked quietly and sadly past the coffin. Each

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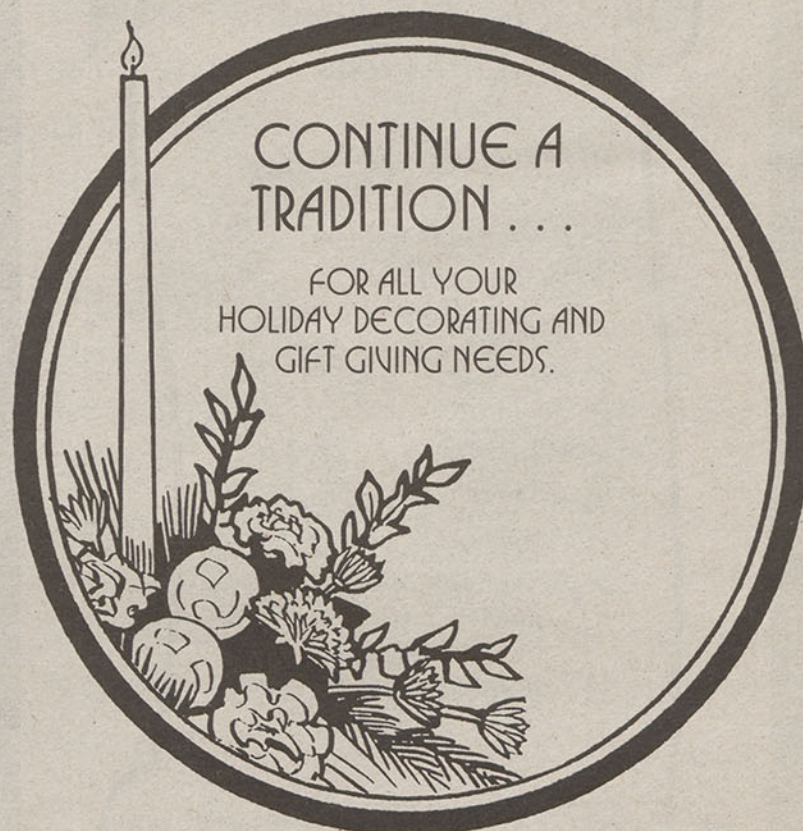
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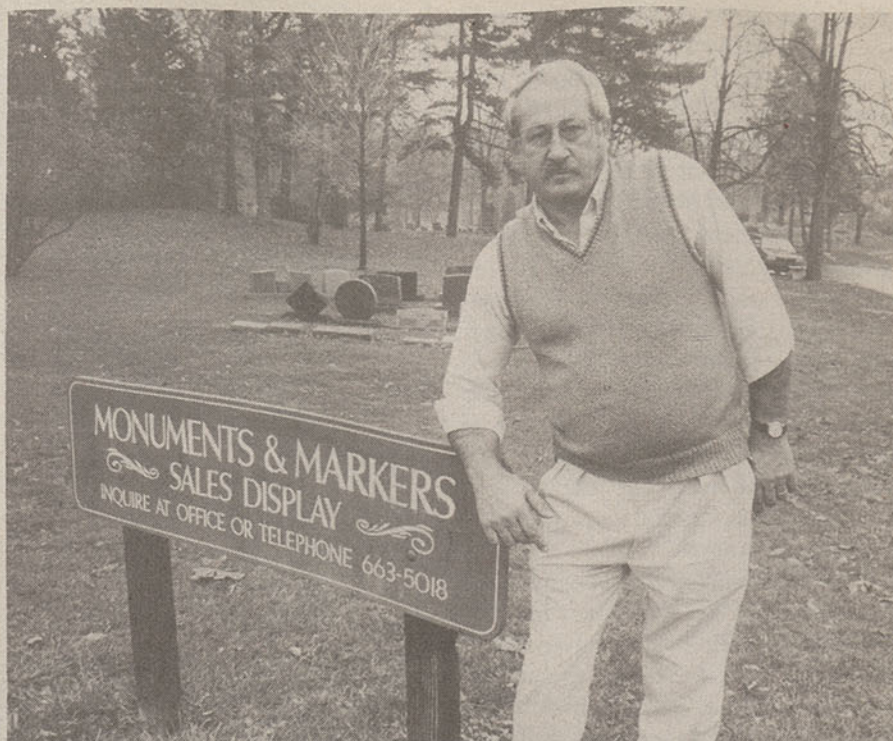
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DEATH PROFESSIONALS *continued*



Rocky Flack came to southeast Michigan in 1955 to work for an airline, but switched to lawn maintenance at Arborcrest Memorial Park, where his wife Roberta's stepfather was foreman. Today, the Flack family cares for four Ann Arbor cemeteries.

family member had been given a carnation, which they put down on the table next to the coffin as they passed by. Arthur Rathburn was wearing his dark mortician's suit, and his demeanor was gentle and compassionate.

Rathburn's compassion goes hand in hand with his researcher's enthusiasm. Like other death professionals, he simultaneously helps dispose of the dead and provides an emotional compass to the survivors. When he deals with family members soon after a death, his task requires composure, because grief-stricken survivors are "logical people thrown into an illogical state."

I ask Rathburn how his daily dealings with cadavers affect his own fear of death. "I'm definitely in the denial stage. If you keep your sanity, you have to put it at a distance. I'd be emotionally drawn every day if I didn't leave it behind when I go home. We're talking about real life here, and real death."

Ann Arbor's first family of cemeteries

"I don't want to sound like a farmer, but you can get a thousand to an acre," Roscoe Flack tells me, in response to my question. Flack should know. He runs four of Ann Arbor's cemeteries: Forest Hill, which is owned by a nonprofit corporation; St. Thomas and Bethlehem, owned by their respective churches; and Fairview, which is city owned. His statement might sound callous coming from a less responsible and down-to-earth fellow than Flack (known as Rocky) happens to be. As it is, it reflects the kind of logistical considerations that he and the other local ceterians grapple with every day.

There are also three privately owned memorial parks in the area: Arborcrest, set on forty acres adjacent to North Campus, owned by young businesswoman

Wanda Hagan; United Memorial Gardens, the 116-acre cemetery-cum-tourist attraction seven miles east of town where Plymouth Road, Curtis Road, and M-14 meet; and Washtenong Memorial Park, set on sixty-six acres on Whitmore Lake Road north of town.

Flack is undoubtedly the best-known and most important local ceterian. For one thing, the cemeteries he manages have long and rich local histories and are deeply imbedded in the fabric of the town. Forest Hill was Ann Arbor's first cemetery, founded in 1858, and many of the city's and the university's leading lights over six or seven generations have been buried there. For another, Flack was the caretaker for both Washtenong and Arborcrest from the late 1960s to 1981, so that over the years he's been associated with six of the area's cemeteries.

Flack looks exactly his fifty-three years. He is solidly built, gray-haired, mustached, with powerful arms from digging graves for thirty years. There is a dignity and steadiness about him that must put families at ease. Flack came to southeastern Michigan in 1955 to work for Capital Airlines at Willow Run Airport. He met his wife, Roberta, not too long thereafter. Her stepfather was the foreman at Arborcrest. Flack began as—and in a certain sense still is—a lawn maintenance man.

Flack has set up his operation so that his twenty-nine-year-old son's company, Tim L. Flack Lawn Maintenance Co., has the contracts on the four cemeteries. Fairview, St. Thomas, and Bethlehem each have one full-time maintenance person, while Forest Hill has two, plus a part-time secretary, Roberta Flack. He and Tim divide their time among the four locales.

There are about 130 burials a year at Forest Hill, 100 a year at Bethlehem, fifty to sixty at St. Thomas, and around twenty at Fairview. On a recent Monday morning there are five funerals at three different

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cemeteries, which means careful coordination with the funeral homes, since Tim and Rocky, with the aid of their backhoe, have to dig all five of the graves. They're both proud that they've dug graves in as little as eight minutes, start-to-finish, and there's good-natured ribbing about each other's prowess in this regard. It's a family shop, so to speak, and though they sell monuments on the side, the Flacks don't have a financial interest in the cemeteries they tend and don't much emphasize the business aspect of what they do.

"You have to have a lot of compassion to do this work," Flack tells me. "We meet families at the time of death. We help them select a gravesite. Then, or later, we sell them markers or monuments." And if a family has special needs or requests, he does his best to be helpful.

"Rocky really does extend himself," Roberta told me. "He puts in flower beds for the elderly ladies who can't do it themselves. And when one family wanted the gatehouse bell at Forest Hill rung, and it hadn't been rung for years and years, Tim somehow climbed up to that bell and attached a rope to it, and rang it for them as the funeral procession arrived."

On the wall of Flack's little office at Forest Hill, there's a large map of the grounds. Some 19,200 people have been buried there over the years, and some 58,000 gravesites have been sold in all. There are still almost 8,000 sites left. In the old days, a site used to be 42" by 96" or 108". Nowadays, the sites at Forest Hill are 48" by 120" (4' by 10'), which leaves enough room for a monument for a husband and wife to be placed at the head of the site when one of them dies, and still leave room for digging the second grave.

I ask Flack to tell me how far down they dig. "The old theory is six feet under. I think it's kind of a myth. I've disinterred people who were buried fifty to sixty years ago and it's usually the same as today." They dig down fifty-two or fifty-eight inches, then fit the metal or reinforced concrete vault into the ground. The casket is placed within the vault, the vault lid is put on, and the site is refilled with up to two

feet of topsoil.

No state laws require a reinforced concrete or metal vault, but cemeteries insist on it. "Go into an older part of a cemetery," Flack says, "and there's a caving-in where the outside container, the old wood box, has disintegrated. You'd have a dropping in the ground, and you'd go out and fill it. Five or ten years later, you'd have the same thing again as the casket disintegrated." Flack adds that riding a lawn mower through an older section is "just like riding a camel . . . you just go hump, hump, hump, hump."

A theme park for the dead

United Memorial Gardens on Curtis Road is as curious a cemetery as you'll find in these parts—the perfect place to go when you're vaguely in the mood for Greenfield Village but don't want to drive that far and aren't in the mood for crowds. Ed Wensley, founder, owner, chief marketer, and resident poet, has turned United Memorial Gardens into a tourist attraction that last year played host to 60,000 people, most of them part of 382 organized church, school, and tour groups.

Starting with a five-acre cemetery that he purchased in 1952, Wensley bit by bit acquired adjacent farmland, paying \$500 an acre in the early years and \$6,000 an acre for land acquired more recently. Like Flack, he figures that he can get 1,000 graves to an acre, and he calculates that nowadays the raw cost to him of each gravesite is about \$12. United Memorial has had 43,000 burials and 6,000 cremations.

Wensley is constantly building new "feature gardens"—theme parks, if you will, for the dead. They are laid out to center around large 10' by 4' granite monument walls that often include cast bronze relief sculptures depicting religious, ethnic, or historic themes. There are twenty-seven garden areas with such themes as love, hope, truth, faith, the Last Supper, the Apostles, George Washington, the Statue of Liberty, the Star-Spangled Banner, and the American Eagle. There are also five ethnic gar-



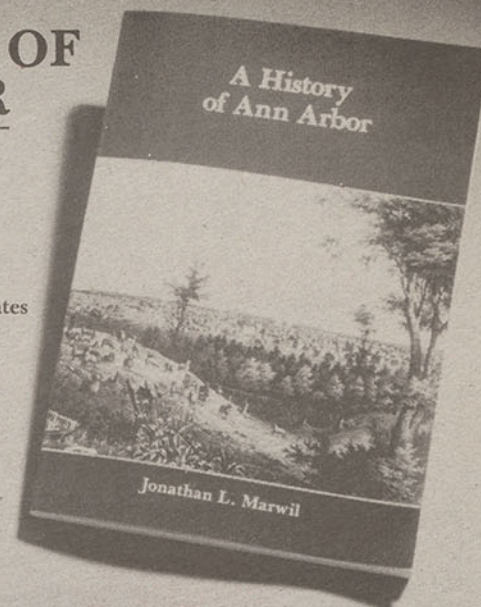
Rod Sotka and Tim Flack (on backhoe) dig a grave at Bethlehem Cemetery. Handling more than 200 burials a year spread among four cemeteries takes some doing; Flack's proud to have dug graves in as little as eight minutes, start to finish.

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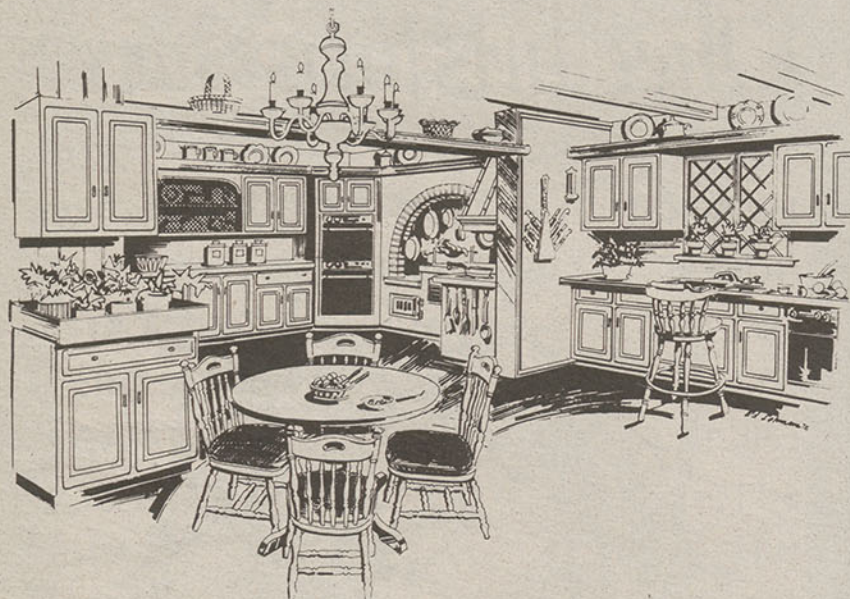
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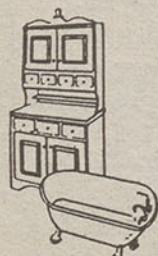


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DEATH PROFESSIONALS *continued*



With a lake, gazebo, and 27 thematic gardens, Ed Wensley attracted 60,000 visitors to United Memorial Gardens last year. Graves from the 1987 crash of Northwest Flight 255 are located behind this statue of Cecelia Cichan, the lone survivor.

dens—Korean, Indian, Turkish, and two Islamic ones—two "baby-land" sections, and three fraternal gardens.

There is a large outdoor gazebo for picnicking, and a seven-acre lake open to groups of youngsters for swimming in the summertime and ice-skating in the winter. For teenagers, Wensley has created a didactic diversion, a monument section called "Humor in Stone" that consists of sixty-six different tombstones (no one is actually buried in this section) with engraved messages written by Wensley himself:

CARELESS JANE
IF THE BOY SAYS "LET'S"
AND YOU GIVE IN

DON'T PLACE ALL THE BLAME ON HIM
Or,

MR. COOL

I WAS SMART WHEN I WAS YOUNG
THEN A DOPEHEAD
NOW A BUM

Topping it all off is an area of the cemetery dedicated to the memory of the 156 travelers who died in the crash of Northwest Flight 255 in August 1987. Next to a memorial plaque stands what

Wensley describes as a "\$10,000" life-size cast bronze sculpture of the sole survivor, "little Cecelia on a swing." Virtually unidentifiable human remains from the crash are buried behind the memorial in eleven separate graves. Wensley was the first cemeterian to approach Northwest with the offer of donating grave plots and a memorial, and he notes that these are the only remains from the crash buried in Michigan. (The rest were returned to Arizona.) Aspects of the memorial could be considered appalling, or at least in bad taste, if it weren't that Ed Wensley is so well intended and sincere in his commitment to making United Memorial "more than just a place to bury the dead. We want people to be able to visit here without being surrounded by the feeling of death."

Wensley is sixty-six, a fairly small man with an awful lot of energy. He zippily drives me around in his institutionally clean station wagon, with a "No Smoking, Please" plastic plaque affixed to the dashboard. I take an interest in the Korean garden, and good salesman that he is, he stops there and allows me a few

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long seconds to linger. There are four large glazed granite monuments in that section: one has some history of Korea etched into the stone in both English and Korean; one has a map of Korea with its principal cities and provinces; a third says, "Country life in Korea is calm and peaceful."

Wensley explains that this is the only ethnic Korean cemetery garden that he knows of, and it's been a whopping success. He says that just the night before, he sold sixteen gravesites in one of his Islamic Gardens to Arab families at the Islamic Cultural Institute in Rochester. "We sell to all families on an equal basis," he states, and the ethnic diversity of his park lends it a richness.

Wensley also has a crematory on site. The cost of cremation is \$135. He gets most of Nie's cremation business, while Muehlig's sends its to Arnet's. He also has a "Back to Nature Garden," where you can scatter cremains for \$20. These days, though, he's most excited about above-ground mausoleum crypts.

"For some people, the most difficult thing is seeing the loved one going into the earth. And some people have a natural fear of being buried in the ground. With a mausoleum there are no tears. You see your loved one put in a slot; it's a completely different feeling. People think that a mausoleum crypt is going to cost them a fortune, but there's no grave charge [\$500 average], no vault charge [\$800], no opening and closing [\$400], and no marker charge [\$500]. Our mausoleum crypts sell for between \$1,495 and \$1,795." He sees mausoleum crypt burials as the wave of the future. "With all the burial costs, and with limited land—they've got double-depth graves at Washtenong—it will be the real method of burial ten years from now."

I tell Wensley he looks younger than his sixty-six years. He tips his head forward and lifts his toupee slightly. Grinning widely, he playfully offers to take out his dentures, too. His secretary comes in to let him know that a new tour group has arrived. Next thing I know he's dashing off toward his station wagon, eager to show off his cemetery, his pride and joy, to another batch of soon-to-be-dazzled churchgoers or schoolchildren. "It's too bad you don't have time to sit in on a full tour," he calls out, full of trust that I would know a great cemetery when I saw one.

Addresses on Forest Hill

For some people, a cemetery is a place to honor one's parents and departed loved ones—a place to remember them and talk to them. For others, it can offer a plane of awareness from which to reflect on how quickly life passes, and on one's own mortality. For still others, a cemetery can be the setting for a romantic walk. To unofficial city historian Wylan Stevens, a cemetery is all that *and* a historic treasure. Stevens leads occasional walking tours through Forest Hill. It is a lovely cemetery—hilly, winding, wooded, and abounding in Ann Arbor lore. The Stevens cemetery walk is a three-hour

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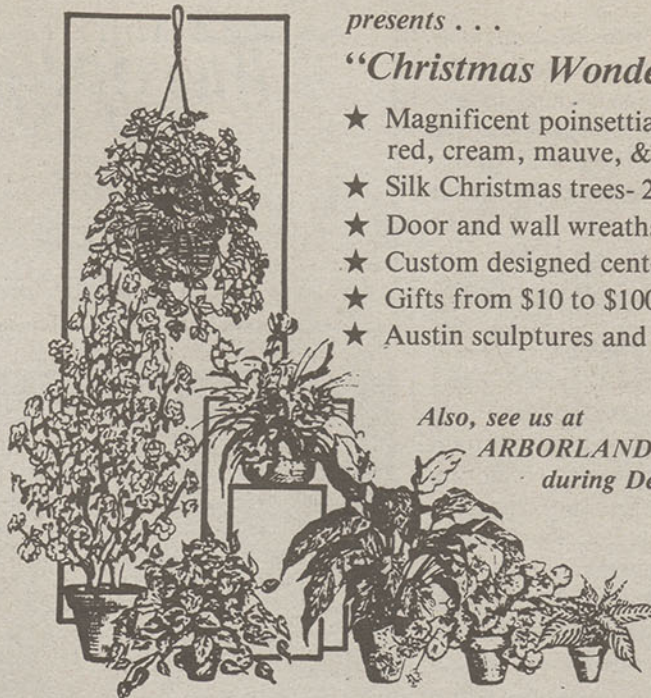
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For generations, Forest Hill has served as both the last home of Ann Arbor's establishment and a trysting place for U-M students. Out-of-towners sometimes return to bury their spouses at Forest Hill because it was there that their romance first gathered heat.

anecdotal journey through city history. The co-founder of Ann Arbor, Elisha Rumsey, is buried there. So is the first chief justice of the Michigan Supreme Court, William Asa Fletcher, and the first lieutenant governor of the state.

It's the preferred spot for long-gone Ann Arbor mayors: Ebenezer Wells, mayor during the Civil War; William S. Maynard, a three-time mayor who committed suicide while in office; William E. Brown, Jr., mayor from 1945 to 1957, Ann Arbor's Robert Moses of parking structures. Baldwins, Zeebs, Kingsleys, and Chapins are there, and many others whose names have survived in our street names.

Merchant families like Fiegel, Hutzel, Muehlig, and Schairer are plentiful. Schools were named after Philip Bach and after Christian Mack, who owned the largest department store in the county. Former governor and U.S. senator Alpheus Felch—"the grand old man of Ann Arbor when he died in 1896 at ninety-two," Stevens says—is buried there. Past presidents of the U-M James B. Angell, Alexander Grant Ruthven, and Harry B. Hutchins are buried at Forest Hill, along with a host of leading university deans and professors, their families and descendants.

Bob Ufer and Fielding Yost face each other on a hill overlooking the entrance to the Arboretum. Henry Bower, who put out the weekly *Ann Arbor Democrat* in the 1880s, is buried there, as is his daughter Emma, his successor as editor and the first woman to head the Ann Arbor school board. Elihu Pond, who edited the *Ann Arbor Argus*, found his final home at Forest Hill, as did his two sons, A. B. and I. K. Pond, architects of the Michigan League and the Michigan

Union. More recently, U-M regent Sarah Power was buried at Forest Hill, not too far from the wrought-iron fence that borders Geddes Avenue.

Because of its location next to the Arboretum and the university's Observatory dormitories, Forest Hill is a cemetery that young people walk, play, and linger in. Just as some anatomical donors tell Arthur Rathburn that they're giving their bodies to his program because they always wanted to go to the U-M, so too an out-of-towner occasionally will tell Roscoe Flack that he's returning to bury his spouse at Forest Hill because it was there that their romance first gathered heat.

"What wonderful places they are," says Stevens. Not only do they offer local history, they also "capture our folk art as expressed through the tombstones in the area, in the variety of the carvings." For a local historian like Wylan Stevens, Forest Hill is a lodestone. "I see all these familiar names from reading about local history. But it's like they have an address. I know where to find them. It's not on a street, but under a tree or on a hill."

A final resting place

One eighty-eight-year-old woman I know still visits her own mother's gravesite when she can, more than sixty years after her mother died. And she finds comfort in visiting the gravesite of her husband of sixty-five years, who died eighteen months ago. She tells me she has lived a full life and is ready to join him. Her robust health belies that, but her sisters and brother, her lifelong friends, her peers, are all gone now. And the woman, my grandmother, derives solace from visiting my grandfather's gravesite and knowing that one day she'll lie next to him.

The notion of a final resting place has great meaning to many people, particularly older people. For younger people, the subject is a stretch. I tried explaining to a thirty-three-year-old Ann Arborite the bewildering array of final disposition choices one is offered: traditional burial, burial above ground in a mausoleum crypt, cremation and then a traditional burial of the urn containing the remains, cremation and the subsequent scattering of the ashes to the wind or in a specified "scatter garden," or even burial at sea (which is prohibited in Lake Michigan). He had never given any thought to a final resting place, which is probably typical of the average baby-boomer. In fact, a few short years ago, the question would have been entirely too remote, too abstract for him. Now he is married, and he is crazy about his wife. Put to him in terms of his own death or the death of his wife, the question resonates with him. "I guess it never hit me before. I'm not too into decomposing in the ground," he says, thinking out loud, "but, yeah, I guess I can see that if you're cremated, you still might want to have your ashes buried. If my wife were to die before me, I'd want a special place that was just for visiting her." Funerals, embalming, anatomical donations, burials—they're all for the living, not for the dead.



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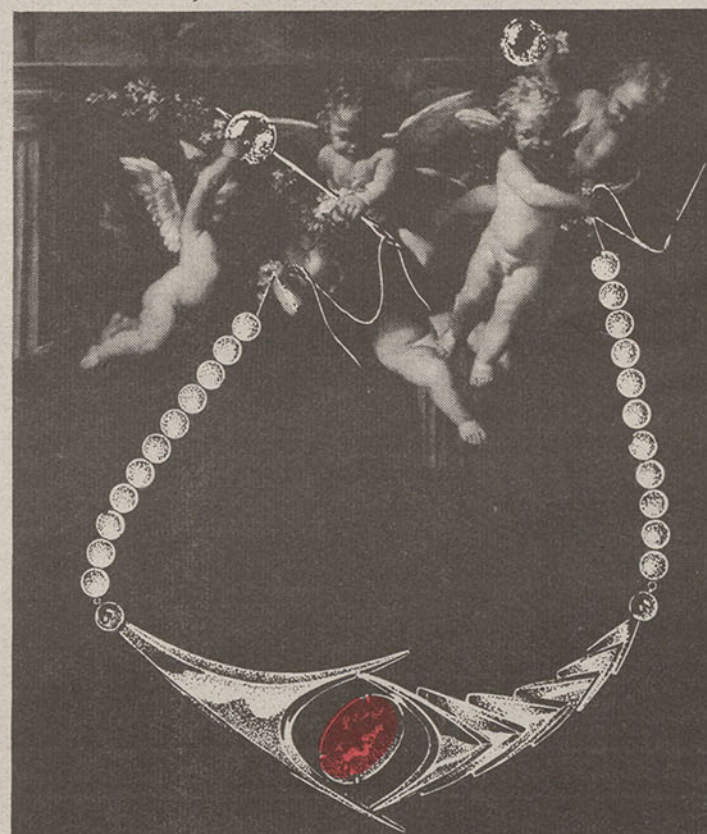
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EVENTS AT A GLANCE

WHAT'S GOING ON IN ANN ARBOR?

FIND OUT FAST ON PAGE 109.

The Observer Calendar gives you more news about more events than any other calendar in the city—and now it's even easier to use. Every month, our new one-page section, **EVENTS AT A GLANCE**, provides a handy overview of selected major events. It's the easy way to spot the events you won't want to miss!

Fairs, & Shows

Stone Farm Country
as. Dec. 3 & 4.
Show & Sale. Dec. 4.
& Israeli Art Show & Sale.

Dance

Artland" (J. Parker Copley
e Company). Dec. 1-4.
e Nutcracker" Ballet (Ypsilanti
Dancers). Dec. 3 & 4.
el" (U-M Dance Department
is Concert). Dec. 8-10.
e Nutcracker" Ballet (Ann
or Ballet Theater/Ann Arbor
amber Orchestra). Dec. 9-11.

Popular Music

M Northcoast Jazz Ensemble
ith James Dapogny. Dec. 1.
immy Johnson (blues). Dec. 2.
Matt "Guitar" Murphy (blues).
Dec. 2 & 3.
Butch Thompson (jazz). Dec. 3.
Uncle Bonsai (a cappella satire).
Dec. 3.
Will Vukin (New Age). Dec. 3.
Fields of Nephilim (rock 'n' roll).
Dec. 4.
Kate & Anna McGarrigle (folk).
Dec. 4.
Was (Not Was) (funk/rock).
Dec. 5.
Beausoleil (Cajun). Dec. 6.
Skye (folk). Dec. 9.
Livingston Taylor (singer/
songwriter). Dec. 9.
Jesse Richards (singer/songwriter).
Dec. 10.
Southeastern Michigan Jazz
Association Christmas Party.
Dec. 11.
Tony Rice Unit (bluegrass/jazz).
Dec. 11.
George Winston (New Age).
Dec. 11.
Ragtime/Jazz Bash (First Unitarian
Church). Dec. 11.

Classical & Religious Music

"Rhapsody in Blue" (U-M Contem-
porary Directions Ensemble). Dec. 2.
"Messiah" (University Musical
Society). Dec. 2-4.
Today's Brass Quintet. Dec. 3.
Cellist Yo-Yo Ma. Dec. 5.
"King David" (U-M University
Choir). Dec. 6.
Michigan Chamber Players. Dec. 7.
Bach's "Magnificat" (Ars Musica).
Dec. 10.
U-M Electronic Music Studio.
Dec. 10.
Vienna Choir Boys. Dec. 10.
"Caroling by Candlelight" (Ann
Arbor Symphony Orchestra).
Dec. 11.
"Festival Christmas" (Ann Arbor
Cantata Singers). Dec. 11.
Festival of Lessons and Carols (St.
Andrew's Episcopal Church).
Dec. 11.
Lafayette String Quartet. Dec. 16.
Community "Messiah" Sing.
Dec. 18.
"Holiday Brass Concert" (Galliard
Brass Ensemble). Dec. 18.
"Carols by Candlelight" (Boychoir
of Ann Arbor). Dec. 18.
"Lessons and Carols" (First
Presbyterian Church). Dec. 24.
"Annual Christmas Concert" (Zion
Lutheran Church). Dec. 24.
"Festival Service Choral Prelude"
(St. Joseph's Episcopal Church).

Theater & Multimedia Arts

"A Midsummer Night's Dream"
(Huron High School). Dec. 1-4.
"A Midsummer Night's Dream"
(U-M University Players). Dec. 1-4.
"Black Nativity: A Christmas Song
Play" (U-M Black Entertainment
Series). Dec. 1-4.
"The Real Inspector Hound" (Per-
formance Network). Dec. 1-4.
"Oklahoma!" (Young People's
Theater). Dec. 2-4.
"Cabaret Tinteltangel" (U-M
Residential College/Pioneer High
School). Dec. 2 & 3.
"Vampire Lesbians of Sodom"
(Performance Network). Dec. 2-4.
"Utopia, Limited" (U-M Gilbert &
Sullivan Society). Dec. 7-11.
"Pinocchio" (Community High
School). Dec. 9-11 & 16-18.
"Raise the Roof: An Opus in Five
Acts" (Performance Network).
Dec. 9 & 10.
"A Wrinkle in Time" (EMU
Theater of the Young). Dec. 9-11.
Bert Hornback reads "A Christmas
Carol." Dec. 9 & 10.
Storytellers Milbre Burch & Ed
Stivender. Dec. 10.
"Wonderful Town" (Ann Arbor
Civic Theater). Dec. 14-17.
"The Ann Arbor Christmas Play"
(Rudolf Steiner Institute). Dec. 17.

Lectures & Reading

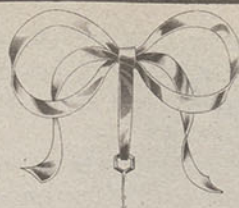
Architect Michael Graves. Dec. 6.
Poet John Sinclair. Dec. 6.
Tibetan lama Gelek Rinpoche.
Dec. 6, 13, & 20.
Anti-tax activist Richard F.
Dec. 7.
Poet Karen Fish. Dec. 8.

Family & Kids

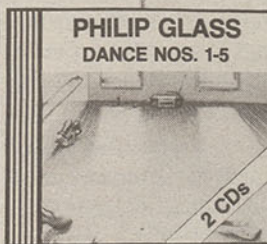
Dozens of Christmas baz-
Dec. 3, 4, 5.
Holiday Magic Workshop.
Dec. 3, 10, & 17.
Storytellers Milbre Burch
& Ed Stivender. Dec. 11.
Tot Storytimes Register.
Dec. 15.
Song Sisters Holiday C.
Dec. 18.
"Family Film Fun" (U-M
Public Library). Dec. 18.

Miscellaneous

Christmas Creche D.
Ypsilanti Festival of
Dec. 1-31.
Annual Elizabethan
Dec. 2 & 3.
Domino's Farms F.
Dec. 3, 4, 10, 11, &
St. Joseph's Hosp.
Benefit. Dec. 3.



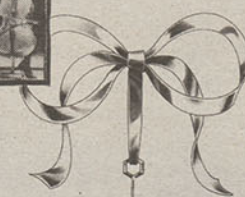
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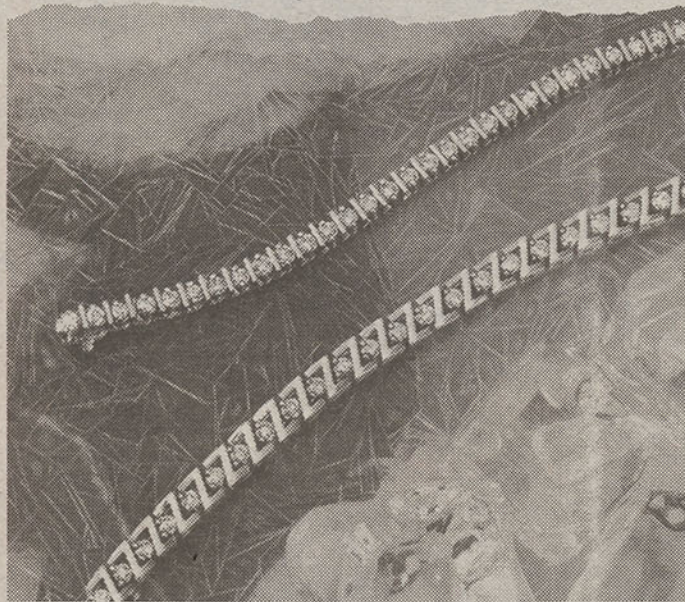
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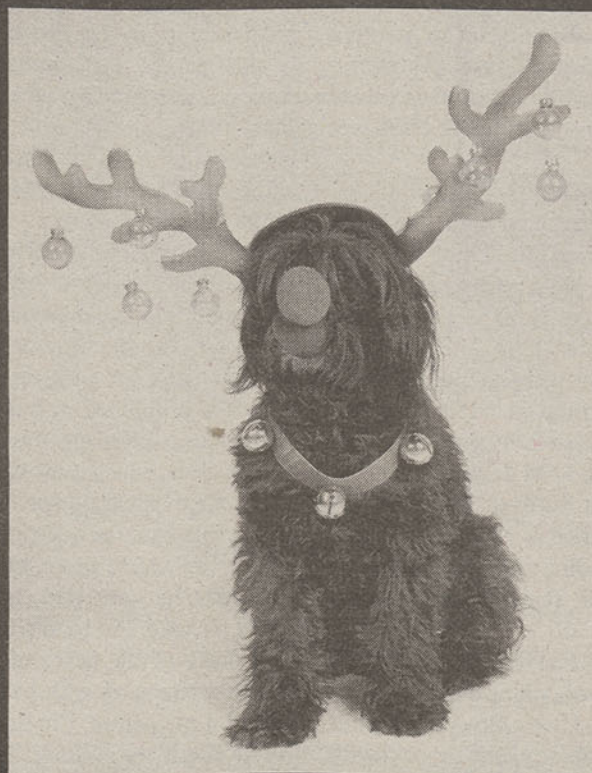
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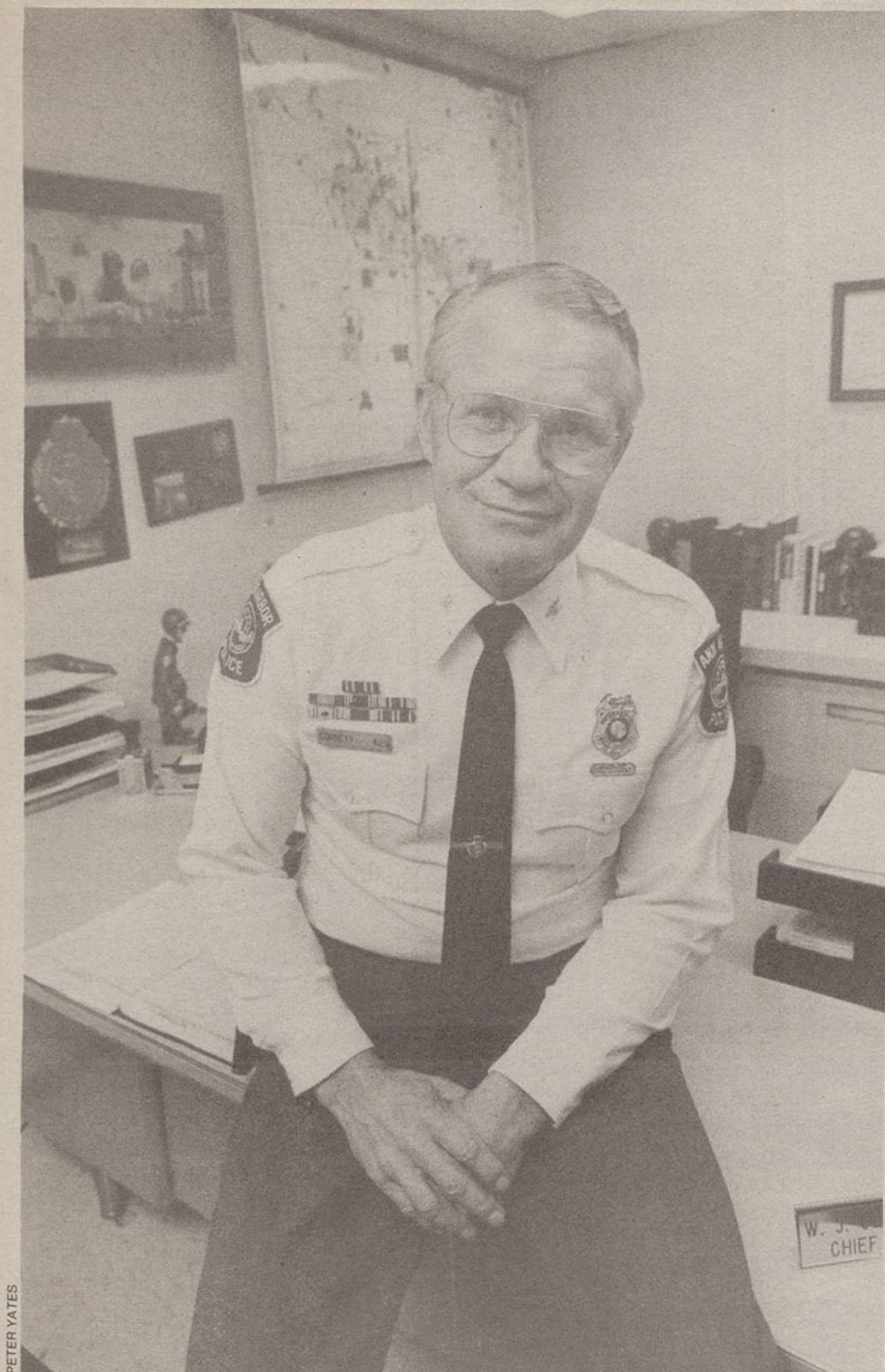
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The Chief

Ann Arbor is a demanding place to be a cop. But the perils of politics don't daunt Bill Corbett, a seasoned Detroit veteran turned law enforcement technocrat.



PETER YATES

Sometimes people wonder whether Ann Arbor Police Chief Bill Corbett finds his job a little dull. After all, before he came to Ann Arbor in the spring of 1980, Corbett had spent twenty-six years on the Detroit police force, where he rose from patrolman to commander. Along the way, he negotiated the release of hostages from a crazed gunman, took dozens of looters prisoner during the riots in 1967, and as the department's first Director of Internal Affairs arrested more than a dozen of his fellow officers in one of the largest gambling raids in the country. He worked undercover, sometimes taking his wife along as decoy, to pursue mob underlings, had his life threatened several times, and received enough citations for bravery to fill two typed pages (single-spaced) of his resume.

Today, Corbett, fifty-six, heads a force of almost 200 (163 officers, thirty others), with a \$10 million budget in Ann Arbor, a comparatively tranquil university town that, as of November 1, has yet to experience a homicide in 1988.

Is Ann Arbor too small for Corbett? "I think he would really like more crimes to fight," says Democratic City Councilwoman Kathy Edgren. She was startled a few years back to discover the Special Tactics Unit of the Ann Arbor Police Department (AAPD) enacting a scenario involving the kidnapping of City Council members. Edgren describes the likelihood of that ever happening as "outrageously rare."

Corbett himself, however, scoffs at suggestions that he's bored. A Canadian farmer's son who weathered a hardscrabble Depression childhood to climb the

ranks of the Detroit police force, the highly articulate, somewhat gruff Corbett says he wanted to run his own show, and now he's enjoying himself, thank you very much.

"What makes you think it's quiet?" he asks a reporter. "I don't have any dull moments. My work days are filled to capacity. I'm always on the go." Noting that larger metropolitan police forces are organized into a number of specialized departments, Corbett says he likes the fact that Ann Arbor is small enough that he can stay active in all aspects of police work, from community relations to detective work to traffic. "You can be more of a generalist," he says.

Corbett's City Hall office is a medium-sized room whose walls are adorned with the tokens of his success: badges, framed and mounted (patrolman, sergeant, lieutenant, commander), diplomas (a B.A. in police administration from Wayne State, an M.A. in public administration from the U-M Dearborn, a certifi-

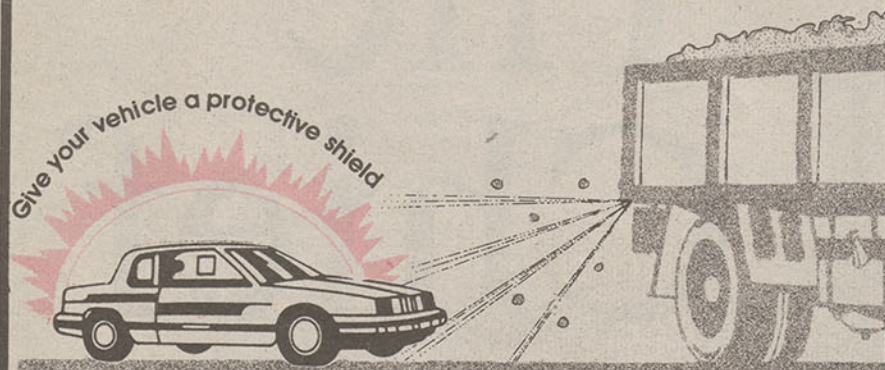
cate from the FBI Academy). Memos, letters, and reports are stacked neatly on the chief's desk. He is spending most of this day preparing for a budget meeting with the city administrator tomorrow.

Despite his telltale silvery hair, the six-foot, broad-shouldered Corbett looks several years younger than he is. He carries himself with military erectness, and despite some discernible ballooning at the waist, he is holding his own in the battle of the bulge. (His daily four-mile jogs help.) This morning he wears an impeccably tailored blue herringbone tweed suit. A gun is concealed in his jacket pocket. His shoes shine like an Army recruit's. "He was always a spit-and-polish officer, his uniform always clean and pressed," recalls his former squad car partner, Tom Raymus, now twelfth precinct commander in Detroit.

Unlike most top police brass, Corbett often wears a uniform to work, a gesture he says builds good will within the force. He also knows that city residents are im-

By EVE SILBERMAN

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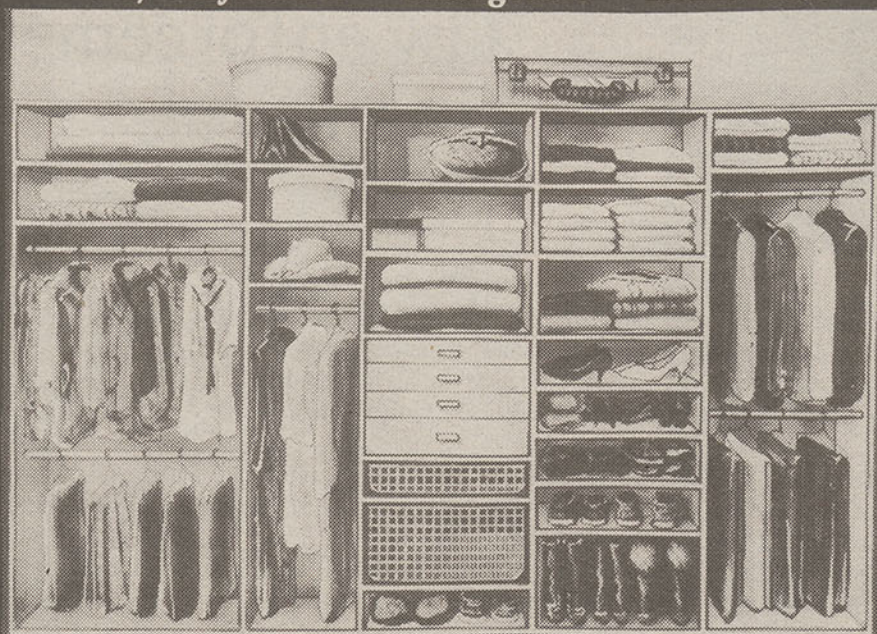


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THE CHIEF continued

pressed to recognize the chief of police on those special occasions when he works the streets, as he did this fall at the troubled Liberty-Maynard intersection.

Corbett's friends and colleagues appraise him as a cop's cop, a professional in the finest sense of the word. "He's one of the best policemen I've ever worked with," says Tom Raymus. "He was very courageous and very intelligent. He was always there when you needed him. And that's all you can ask of a good partner."

"He combines the skill of an old-line police officer with the skills of the new, highly educated, technically knowledgeable law enforcement officers," says James Barlett, executive vice president of National Bank of Detroit and Corbett's close friend.

Since Corbett got his start in Detroit in 1954, police work has become not only more dangerous but also much more complex, both technically and politically. Some old-time officers have had trouble adapting, but Corbett has thrived. In his eight years as Ann Arbor's top cop, he has helped the AAPD adapt to the complexities of the modern era. When he arrived, he was the only one experienced in hostage negotiations or in dealing with barricaded gunmen; he set up the Special Tactics Unit to fill the void. He initiated training in crowd control and in community relations, started the popular Neighborhood Watch program (750 neighborhoods participate), and increased the number of blacks and women on the force. (About 10 percent of AAPD officers are now members of minority groups, and 8 percent are women.)

Corbett has also switched the AAPD to a more sophisticated radio system that allows instant communication with other police departments in Washtenaw County. As the current president of the Michigan Association of Chiefs of Police, he's taken a lead in the effort that will bring a highly sophisticated computerized fingerprint identification system to Michigan. With unabashed enthusiasm, Corbett describes the new system as "a landmark accomplishment. Something like a million and a half fingerprints are on file. If an individual has previously been arrested and convicted of a crime anywhere in the state, we'll be able to quickly narrow it down and make a positive identification."

The political complexities of his job have not been quite so easily mastered. For all his achievements, Corbett has been on the firing line more than once. Some City Hall regulars complain that Corbett and his staff sometimes behave as though the AAPD were an empire in itself. "They have their own lingo and see themselves as outside city government," says Kathy Edgren. Edgren and other council Democrats have also criticized Corbett for dragging his feet on council's request for monthly departmental reports, for being overly defensive when his officers are criticized, and for requesting huge staff increases.

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Despite some heated exchanges, however, Corbett has won the respect and even the liking of the powers that be.

"He's super," says Mayor Jerry Jernigan, who gives Corbett an A for overall performance.

Democratic Councilman Larry Hunter gives the chief a B-plus, noting, "I come from a background where lots of people mistrust the police. When I say he does a reasonable job, that's a lot." Hunter might be expected to hold a grudge. A while back, his car was followed by a police car for several blocks. When he complained, police said they were investigating a complaint of a stolen car. Hunter thinks he may have been followed because he is black. (He received a written apology.) But in fact, Hunter enjoys telling Corbett about his own rough growing-up days in a family with lots of kids (fourteen) and little money. "He's a likable guy," Hunter says. "And Corbett knows the streets."

The city's top cop is at work at 7:30 a.m. and puts in fifty to sixty hours a week. His mornings usually begin with a meeting with his three key assistants: William Hoover, executive deputy chief; Walter Lunsford, head of the patrol division; and Donald Johnson,

chief of detectives. They keep him abreast of major developments. All through October, Corbett was absorbed with what he hoped would be the closing of two campus rape cases. Optimistic early in the month, he was frustrated by the end, indicating guardedly that the police had strong suspicions but fell short of the necessary evidence to prove them.

Some days, the chief barely gets out of his office, trapped by the voluminous paperwork that a modern administrator deals with. He handles correspondence with council and the city administrator, reports from the city attorney, citizens' complaints, and police union business. On other days, Corbett whizzes from one meeting to the next. In a single week in October, he was in the Lansing area to attend a meeting of the Michigan Association of Chiefs of Police, met with Briarwood management about holiday security, talked with Chamber of Commerce representatives about downtown street assaults, and attended a meeting of the Washtenaw County Criminal Justice Association, a group of county law enforcement and government officials that

meets monthly.

The civic-minded Corbett has also taken a turn in the dunk tank for good causes. To help kick off the City Hall United Way drive, he stood out on the City Hall deck and allowed a solemn procession of officers to throw pies in his face.

Civic and administrative tasks don't distract Corbett from the AAPD's main mission: to provide Ann Arbor citizens with as secure an environment as possible. He describes Ann Arbor's three biggest current problems as burglaries, street assaults, and crack cocaine. While burglaries are a perennial problem, especially in student areas, crack cocaine infiltrated Ann Arbor just a couple of years ago. Much of it finds its way to city housing projects, to which the police have assigned a special unit. With crack cocaine has come a nasty escalation in the incidence of violence in the city.

"Last summer a guy tried to kill one of our officers near Maple and Jackson Road," says Corbett tersely. "About two weeks after that, a guy pointed a .357 magnum at one of our officers near Pine

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THE CHIEF continued



PETER YATES

Sergeant Sherry Vail, a twelve-year veteran, was recently made the AAPD's first community/media relations officer. One secret of Bill Corbett's survival in politically turbulent Ann Arbor is his sensitivity to the image of the police: he created the joint position partly because of bad publicity over police handling of crowds of Art Fair revelers in 1987.

Lake," the South Maple co-op that has been a center of crack problems. Corbett says these episodes convinced him that AAPD officers (as some have long been saying) should be allowed to switch from revolvers to semi-automatic handguns. The issue is certain to provoke a heated council debate.

Drug use has also contributed to the step-up in street assaults in the downtown area, including the Liberty and Maynard intersection, Corbett says. He thinks the incidents aren't related to race, as some have theorized, but to class. "Some of the assaults have been, for lack of a better description, between the have-nots—who don't have the money or the clothing or the wherewithal to attend college—clashing with what I would describe as the haves."

When police increased patrols around

the Liberty-Maynard hot spot for three weekends, the altercations ceased. Although the department has had foot patrols in the area for years, Corbett says that the police don't have enough staff to keep providing the additional patrols. He points out, "The time of day that the activity is occurring in the Maynard-Liberty area [evenings] is the busiest time for us."

The difficulty of Corbett's mission is intensified by the particular dynamics of the city. "This is a very complex environment here in Ann Arbor in terms of police work," the chief says flatly. He's not talking about looking for crooks.

The police, he observes, are forced to try to accommodate a host of interests—

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"the university administrators' expectations, the student community's expectations, the business community's expectations." He does not even mention such peripheral communities as skateboarders or friends of street people.

"We're in an environment very analogous to Berkeley and Madison, Wisconsin," he adds. "Social problems and issues receive a great deal of scrutiny and publicity."

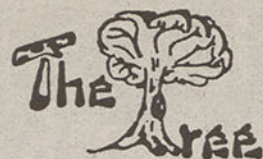
Further, Corbett works in a city whose residents are intensely aware of their constitutional rights and fearlessly assertive about defending them. If a cop shoves a student to the ground during a student demonstration, Corbett knows he'll hear about it. And given the deep-seated distrust some career activists have of the police, police administrators may be excused for feeling they're playing a game of "To Tell the Truth" when wildly different versions of the same story emerge.

Corbett himself recalls proudly that when he arrested people during the Detroit riots, he, unlike some other officers, received no complaints about how he handled them. But some complain that he is too quick to defend his officers when they are accused of bullying people or using excessive force. "When someone makes a mistake, his tendency is to immediately support his staff," says Larry Hunter. Hunter recalls that the usually poised and personable chief "turned red and got visibly upset" when his officers were criticized for harsh treatment of U-M students demonstrating against the CIA.

On another occasion, controversy erupted when the police obtained an arrest warrant (for filing a false police report) against a taxi driver who had charged an officer with poking him during a dispute. Feeling that this could be seen as intimidation and that the police were on extremely shaky legal ground, then-city administrator Godfrey Collins insisted that any such actions by the police be run by him for approval in the future. (Both the police and the taxi driver eventually agreed to drop their charges.)

Corbett is stung by criticism that he can be loyal to a fault. "If the officers are doing their job, I won't abandon my people," he emphasizes. "But I discipline officers who are wrong, and I terminate officers who are wrong. I've fired some people here."

The chief is savvy enough about how Ann Arbor works to stomp out potential fires while they're still tiny blazes. In September, members of a newly formed group, the Anti-Violence and Discrimination Task Force, called a meeting with Corbett and other City Hall notables. The group was unhappy with what it considered the police's lackadaisical response in several incidents in which gay people complained of street harassment and, in one case, threatening phone calls. Although the group and Corbett argued over some of the details of what happened, task force organizers agreed afterward that the meeting had dissipated some tensions. "He was fairly responsive, certainly polite, and listened carefully,"



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THE CHIEF continued

said one of the coordinators, Patti Myers. "It was a satisfying first step."

Concern about his department's image led Corbett recently to create the position of community/media relations officer. Sergeant Sherry Vail, a twelve-year veteran of the force, stepped into the job. She'll act as troubleshooter for the department and liaison for people who have complaints about the police. "For example, if people are unhappy about an officer's response time to their complaint, I'll try to help," says Vail.

Dealing with his several bosses—the city administrator and a partisan, bickering council—can be just as thorny for Corbett as is responding to the demands of a pluralistic community.

"I refuse to get dragged into partisan politics," he stresses repeatedly. But in the spring of 1987, the AAPD created a political storm itself when it released the chief's budget request to the *Ann Arbor News* before Corbett took it to council. The chief was requesting a whopping forty-two new officers. Republican mayoral candidate Jerry Jernigan managed to turn public alarm over the request into a Republican campaign cry for law and order, and unexpectedly won election over incumbent Ed Pierce.

Corbett claims that an officer "inadvertently released" the request to the *News*, which had recently tangled with the police on a Freedom of Information request. While he told Democrats he felt bad that the issue had become politicized, the chief may have welcomed the publicity surrounding his request for more officers.

Corbett says that increased demands on his 163 officers has slightly diminished the department's emergency response time (usually about four minutes), though he declines to be specific. He also says the non-emergency response time has increased even more and warns, "If you're living in Burns Park and you're the subject of those tremendous noise violations [from fraternity parties], you're going to be madder than the devil [over delays]."

But even the law-and-order Jernigan says that Corbett's 1988 budget request for eighty-two new department personnel (sixty-five sworn officers, ten civilians, and seven cadets) is excessive. "Five, ten, or a dozen" would have been more reasonable, said the mayor. (Corbett received only one new officer and a support person this year, and he received five officers the year before.)

The city's current tight budget may make the question of additional staffing more academic than actual. Further, new city administrator Del Borgsdorf says emphatically that he wants to be sure that the department is efficiently using the staff it has before he decides whether hiring more police is a top priority. Adding even one new officer is extremely expensive: salary and benefits average about \$45,000 a year. Ann Arbor police are among the best paid in the state.

Borgsdorf's desire for efficient use of police time is likely to intensify existing

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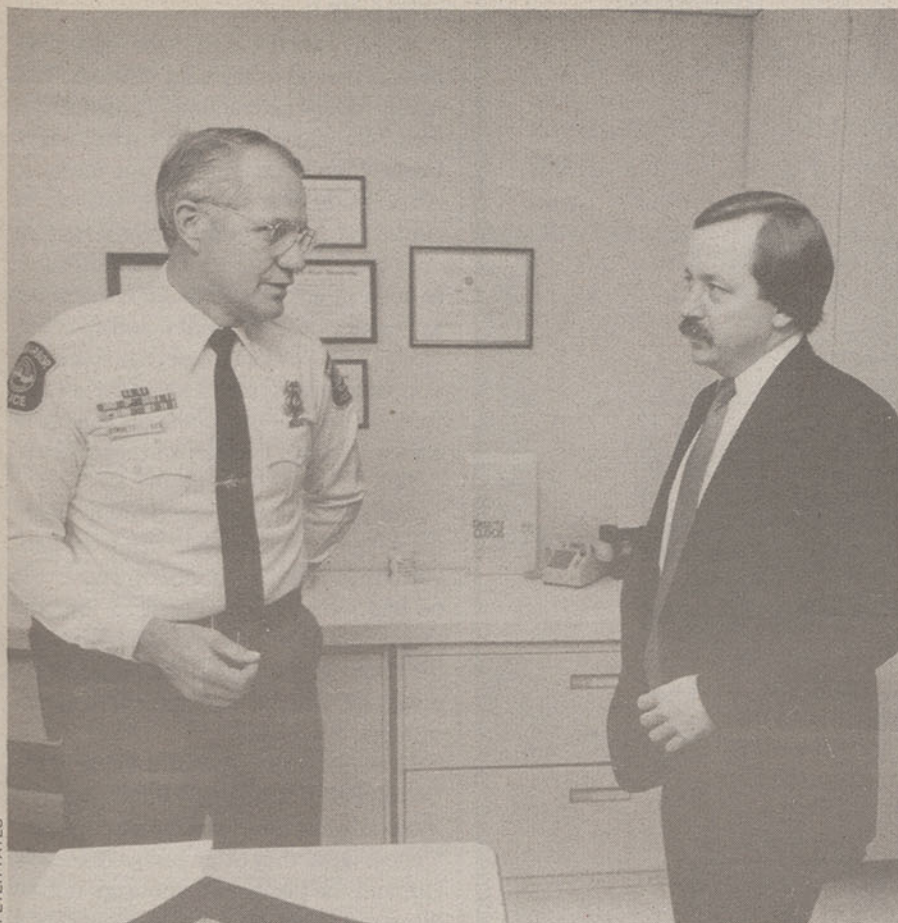
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PETER YATES

New city administrator Del Borgsdorf pays a visit to the chief's office, a couple of floors below his own. While some council Democrats complain that the Police Department is too independent, many rank-and-file police officers complain that the chief is too attentive to the wishes of his bosses. "This is a very complex environment here in Ann Arbor in terms of police work," Corbett says.

tensions within the police union. The union wants to abolish the existing performance evaluation system, which members say is demoralizing and an inefficient use of their time. In essence, individual officers are being graded on how they perform in ten categories (for example, number of felony arrests, number of parking violations tickets issued, number of city code enforcements). Their reports are fed into a computer, and every six months, each officer learns how he or she ranks compared to the department average. The scores are used as one basis for promotion.

"It's kind of humiliating," says one veteran officer, who was here before the system began (a couple of years before Corbett arrived). "You worry that you don't have enough traffic tickets, so you go down to Washtenaw to watch for speeders." Corbett and other police administrators point out that they have modified the system over the years and are willing to modify it further, but not to scrap it altogether—something the union intends to demand in upcoming contract negotiations.

Some rank-and-file police complain that Corbett, so tough concerning the evaluation system, seems to them not tough enough when dealing with council. "Some officers feel he's been too tolerant of their [council's] demands," says Daniel Waites, vice president of the Ann Arbor Police Officers Association. For example, Waites and others are unhappy that council insisted they wear larger, more discernible name badges, something they insist is unnecessary.

Waites, thirty, observes that the chief comes from the old school, "where you follow the orders you're given. We're moving away from that to a more democratic process."

But Waites and other young officers are impressed by Corbett's trial-by-fire police work. "I respect him," says Waites. "There's not an officer here even close to him in experience."

Corbett's biography is the epitome of the American success story, with the single exception that it began in Canada. An only child, he was born in 1932 in Walkerville, Ontario (now a part of the city of Windsor). He says of his Depression childhood, "I never went hungry and I never went cold. But I recall one year as a child virtually living on oatmeal and potatoes that were given to us by family friends."

Despite the hardships, Corbett looks at Walkerville through the softened light of nostalgia. "It was before the invention of television. The big event was to listen to some of the old radio programs. There was a lot of card playing. The ladies used to be involved in quilting bees."

In Walkerville, a community of about 3,500, Corbett recalls, "it was unthinkable to get involved in any kind of criminal or dishonest activity. If you got in trouble or went to jail—well, that was the talk of the neighborhood." Corbett contrasts that with "the anonymity in these urban neighborhoods today. . . . There just isn't the attention to youngsters getting in-



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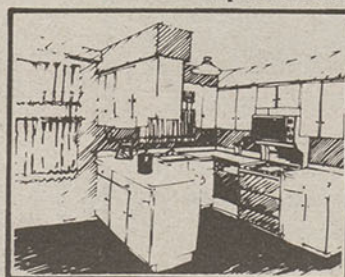
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THE CHIEF continued

to mischief."

When Corbett was fourteen, he and his parents moved to the United States. The family moved several times in the Detroit area, ultimately settling in Taylor, where Corbett remained until he got married. After graduating from high school, he worked in a factory and as a brick mason until 1951, when, restless with both occupations, he enlisted in the Air Force at the age of nineteen. He spent his years in service as an aeromechanical technician stationed in bases in New England and California. (He didn't become an American citizen, though, until he left the service in 1954.)

Corbett seriously considered a career in the military. (Some of his friends are convinced he would have ended up a general if he had.) Instead, he opted to join the Detroit police force, attracted, he says, by the steady employment, the paramilitary discipline, and the camaraderie between officers.

He took two months of training at the Detroit Police Academy—little by today's standards but more than some cops got. "Those days, they often just gave you the gun and the badge and you were out on the street," he says. In his years as a patrolman on the streets of Detroit, cops didn't rely on Mace or on special body holds to restrain people, either. "Back then, you just had some knock-down, drag-out fights," he recalls. One time, he was called on to chase a man out of his girlfriend's house. "The guy said, 'If you want me, you'll have to take me,' and the fight was on. I got my head split open and suffered a concussion."

Corbett was promoted to detective, then sergeant, then lieutenant. As a sergeant from 1964 to 1968, he worked in intelligence, investigating organized crime gambling and racketeering operations. He and his family received death threats on the telephone, and sometimes cars circled ominously around their block. Undaunted, his wife, Kathleen (a nurse now working as an administrator at Medflight, the McCauley helicopter ambulance), worked undercover with her husband—most unusual for a police wife of that era. Sometimes, for example, she and a disguised Corbett would sit at a restaurant table near underworld suspects and eavesdrop, she taking shorthand notes. Another time, she went to a drug house and rescued an undercover police officer by pretending he was her "john." Kathleen Corbett is matter-of-fact about her experiences. "I knew Bill was nearby," she says calmly.

During the 1967 riots, Corbett, as a sergeant leading a sixteen-man squad, arrested some forty-one looters. What impressed him—apart from the eerie feeling "of seeing the town that you're familiar with literally going up in smoke"—was that thirty-eight of the forty-one people he arrested were law-abiding citizens who became immediately contrite. "They were gainfully employed and were simply caught up in mob psychology."

In September 1970, then-Lieutenant Corbett was chosen to head the department's first Internal Affairs Section. The

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culmination of this work was the Anchor Bar raid, where 151 people were arrested, including several organized crime figures and sixteen police officers. The experience was painful, he says, because "some of those officers had trained me when I was first on the force. . . . But there's no room for a dishonest cop."

Corbett had been commander of Detroit's fourteenth precinct for six years—some thought his next promotion would be to deputy police chief—when he was selected, out of more than 150 applicants, for the Ann Arbor job.

Two years into his job, Corbett found himself in the A-file fracas, the biggest embarrassment of his Ann Arbor career. In existence before Corbett took over, the A-file contained half-a-dozen police reports on local VIPs and was kept discreetly in the chief's office, to reduce the possibility for publicity or gossip within the department. Corbett himself added one name: shoplifting and traffic violation reports on the wife of a former city department head. The police union, engaged in a power struggle with the still-new chief, publicized the incident when they signed a petition demanding an investigation.

Corbett, who discontinued the file after the furor, was cleared of any wrongdoing by a panel of city officials. He remains defensive about the incident even today, stressing that he only put the report there to spare the woman "any humiliation."

Corbett's most dramatic local case was the notorious "Sunday morning slasher" episode, which occurred in his first year on the job. Three young women were murdered in front of their apartment complexes. "Shirley Small. Rebecca Huff. Glenda Richmond," says Corbett, the victims' names still vivid in his mind. The police focused in on suspect Coral Eugene Watts, who, realizing he was under surveillance, fled to Houston. Ann Arbor police tracked him down and notified the Houston police, who eventually convicted Watts of several slayings in their area. Even now, Corbett can't close the books on the local killings, since Watts, still the principal suspect, has never confessed.

Although Corbett has some outside pleasures—skiing with his wife and reading Louis L'Amour Westerns—his life revolves around his job. Even when he's on vacation, he says, he can't resist pulling over when he sees a state police car stopped and asking if they need help. He is obviously pleased that his son Shawn, twenty-seven, is a police officer in Plymouth. His daughter Kelly, thirty, is in nurse's training.

Corbett has had job offers, including more lucrative ones in the private sector, but says he's not looking to move on. "I worked hard to get here," he says. "I didn't see this as a stepping stone."

"I've thoroughly enjoyed my career," he stresses. "I've had a variety of experiences, helped a lot of people, put a lot of bad guys in jail. I like to say that being a police officer is like having a ringside seat to the greatest show on earth and getting paid for it."

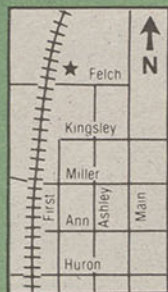
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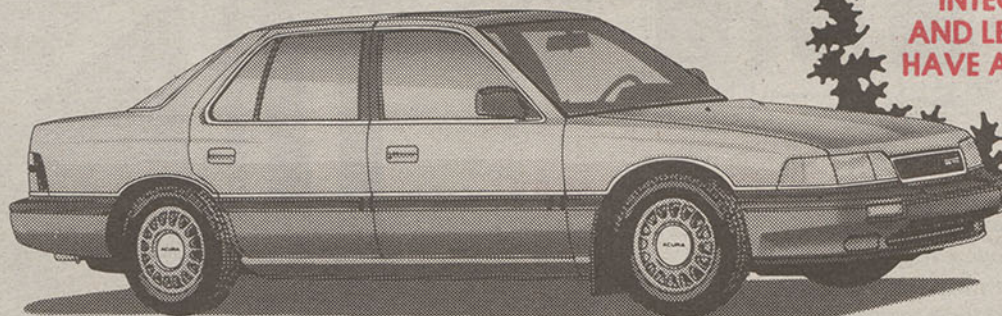
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December 2-4

December 2-4

December 3

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Plymouth Community Chorus Christmas Concert
8 p.m. on December 2 & 3; 4 p.m. on December 4.
Plymouth-Salem High School Auditorium

Plymouth Community Chamber of Commerce
Christmas Walk for Straight, Inc. (Benefit)

December 17

January 5-15

January 5-15

Plymouth Symphony Orchestra Concert

8 p.m. Plymouth-Salem High School

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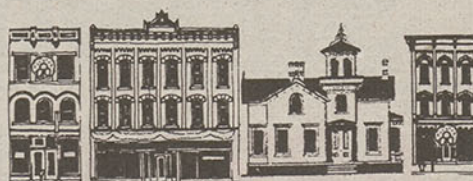
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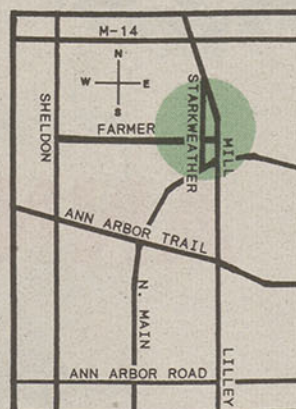
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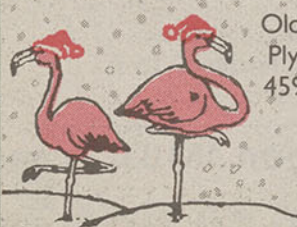
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PAUL ENGSTROM

Bill Frieder's Challenge

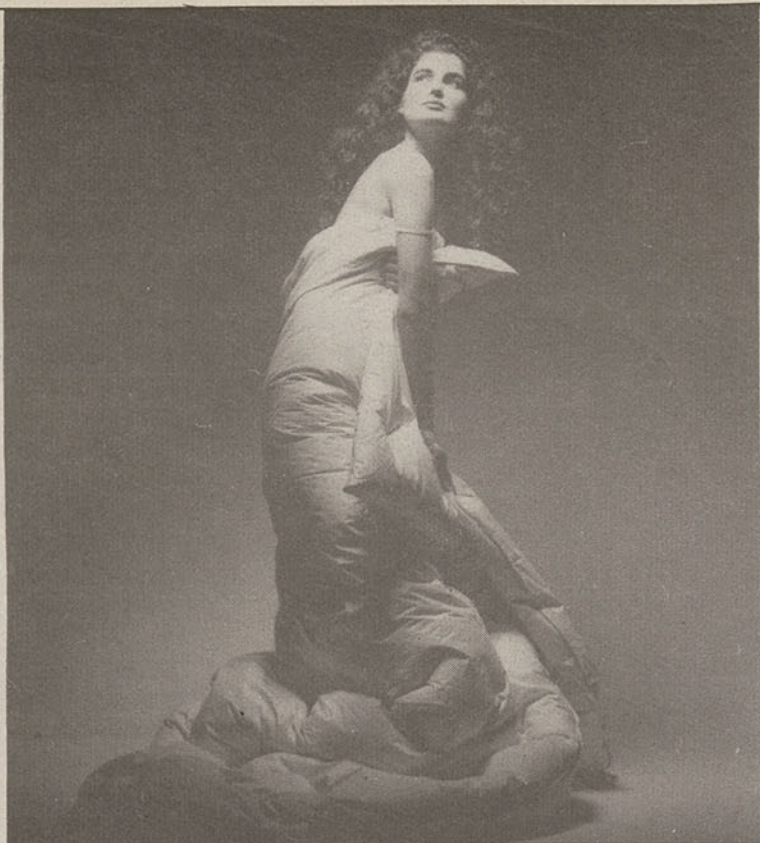
Once again, the U-M basketball team ranks high in the national polls. Can Frieder weld the U-M's talent into a team that lives up to its preseason promise?

By DON MacMASTER

In *Life on the Run*, Senator Bill Bradley's insightful book about his last season with the two-time NBA champion New York Knicks, he makes a subtle but crucial point. It's not the five best players that make a winning basketball team. It's the five players that play best together.

"I believe that basketball, where a certain level of unselfish team play is realized, can serve as a kind of metaphor to ultimate cooperation," Bradley writes. "It is a sport where success, as symbolized by the championship, requires that the dictates of the community prevail over selfish personal impulses. An exceptional player is simply one point on a five-point star. Statistics—such as points, rebounds or assists per game—can never explain the remarkable range of human interaction that takes place on a successful team. The cooperation in basketball is remarkable because the flow of action always includes a role for creative spontaneity; the potential for variation is unlimited. The unity they form is not achieved at the expense of individual imagination. That creative freedom highlights the game's beauty and complexity, making the moment when the ideal is realized inspiring for the players and thrilling for the fans."

The U-M men's basketball team is ranked number one in *Inside Sports'* preseason poll, but you wouldn't know it watching them practice a rudimentary offensive set on a cold No-



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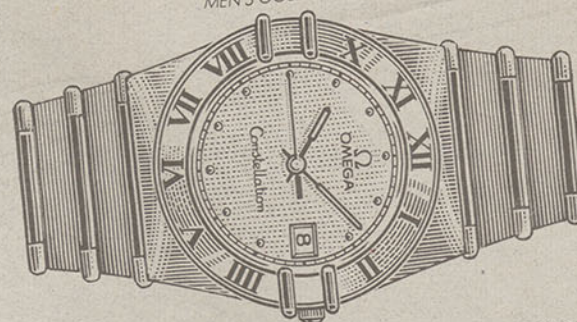
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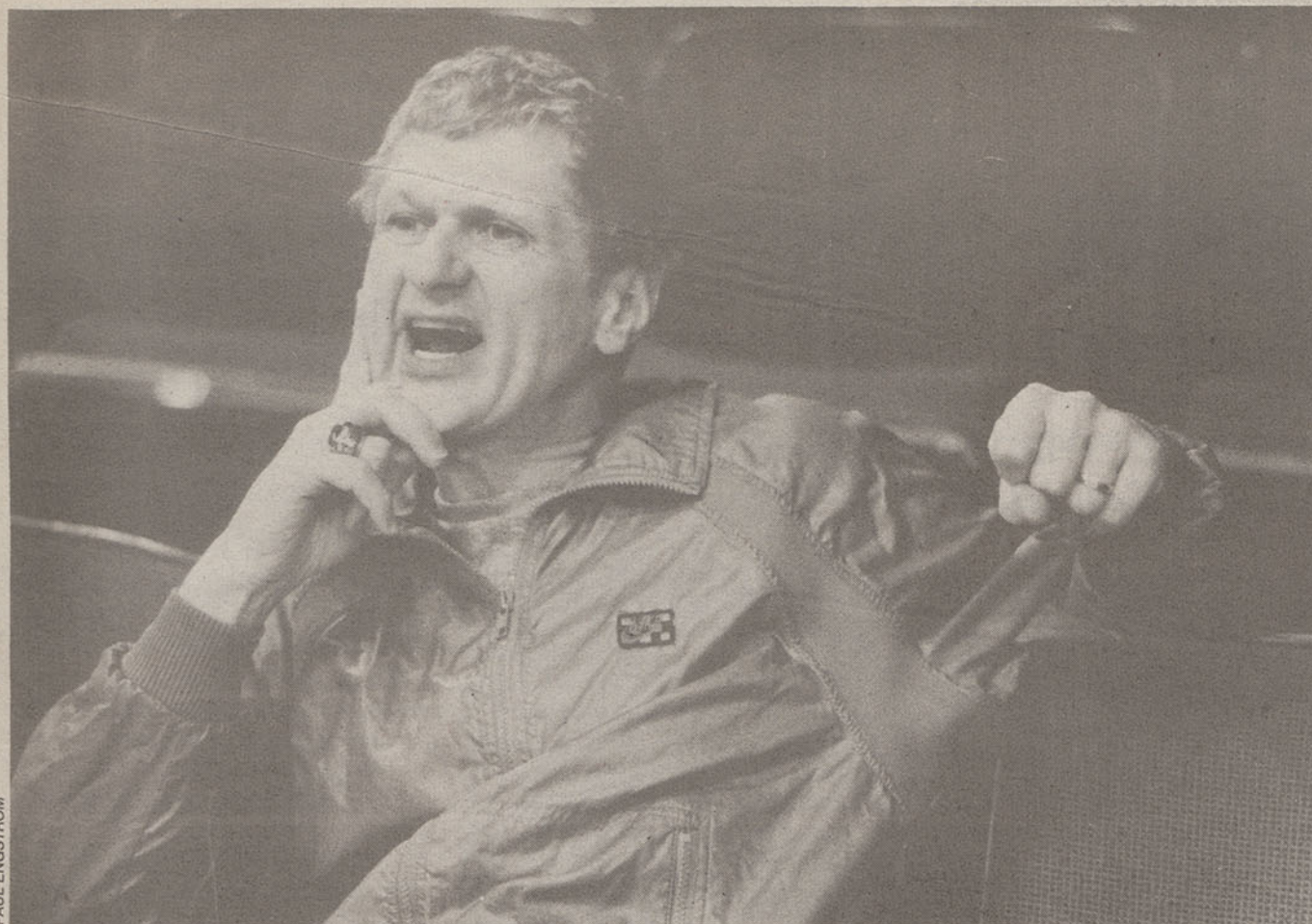
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PAUL ENGSTROM

ember afternoon inside Crisler Arena. The white team, on offense, is attempting to work the ball from half-court to the wing. The blue team is dogging them every step of the way. Coach Bill Frieder paces the sideline looking tense as the white team struggles and turnovers mount. His voice is a raspy staccato.

"Move it."

"Swing it."

"You're getting careless!"

Kirk Taylor, a reserve, guarded by Rumeal Robinson, a starter, gets shaken and throws the ball away.

"Attaway, Rumeal," says Frieder. "Good job."

He applies more verbal pressure.

"Get after 'em Blue. Make 'em work."

Sean Higgins, the highly touted sophomore, gets caught up in the air and turns the ball over, forcing a desperation pass. Frieder moves in, palms upturned.

"The problem is, you're just trying to go one-on-one too much," he lectures. "Run the offense. Let it happen. Don't try and force it so much."

The white team's problems illustrate the U-M's main weakness this season. The team is thin at guard, particularly point guard, the main ball-handling position. Rumeal Robinson, a 6' 2" junior from Cambridge, Massachusetts, will be asked to fill the considerable void left by the graduation of All-American Gary Grant, a four-year starter and arguably the best point guard ever to play for Michigan.

Grant, an expert ball handler, was a natural point guard. Most point guards, even the greatest of them all, Lansing's Magic Johnson, have a fundamentally defensive mind-set. They are assist men and free throw types. Grant, for example, scored a lot of points and performed a number of important offensive functions for the team, but what he did best was play defense and shoot free throws. As a

Bill Frieder's basketball teams have been some of the most successful in U-M history, but they haven't lived up to their championship rankings in NCAA tournaments. Preseason polls rank this year's team among the top five in the country.

shooting guard, Robinson played alongside Grant last season, and they were a good pair. Robinson's role was suited to his talents, as he demonstrated against North Carolina in last spring's NCAA tournament. He almost single-handedly won the game for Michigan—passing, rebounding, stealing, and shooting in a stunning display of creative drive.

By moving him to the point, Frieder is asking Robinson to concentrate on more prosaic concerns. The point guard moves the ball down court at the start of offensive plays, determining the tempo and often the strategy of the play. The point demands restraint, leadership, and a clear sense of the big picture, and it rewards endurance and consistency more often than creative genius. Robinson is capable of making the switch. But how well he adapts to the pressure of his new role, particularly the responsibility not to get in foul trouble, will determine in large part how the team does this season.

"Let's try it again," says Frieder.

Robinson quickly jars the ball loose from Taylor, and the blue team starts the other way.

"Try it again," Frieder calls out, stopping them.

Taylor and Higgins miscommunicate, and the ball ends up out of bounds.

"Again," barks Frieder.

Taylor, covered by Robinson like a fresh coat of paint, can find no one open. The frustration level of the white team rises like the noise in an unsupervised classroom. Frieder finally blows up, waving his arms angrily.

"If Robinson gets in foul trouble, are you guys just going to throw the —ing

game away?" he sputters. "Or is somebody going to use some common sense and protect the basketball?"

The team stands and watches him, a dozen towering young men staring down at the rumpled, fortyish, gray-haired coach. No one says anything. The assistant coaches stand off to the side a respectful distance. Frieder has the team's attention. Everything about him looks frazzled except his eyes, which burn like twin high beams at night:

"Okay," he says. "Let's try it again."

Jeff Mortimer from the *Ann Arbor News* followed Frieder around last season, and together they wrote a book entitled, appropriately enough, *Basket Case*. Mortimer confirms the conventional wisdom about Frieder that he is a driven man who is consumed by U-M basketball.

"He has no circadian rhythms as we understand them," says Mortimer. "He goes until he collapses, falls down unconscious for four hours or so, and then gets up again. He eats the same way he sleeps. I have seen him where he's been up for eight hours and he hasn't had anything to eat and so he'll send a manager out to Wendy's to get him a double chocolate Frosty, and that'll be his breakfast and lunch. The sugar rush will keep him going until he gets hungry again, which if it happens to coincide with training table, then he might have an actual meal."

"This whole idea of you go to bed at a certain time, you get up at a certain time, you have meals at a certain time: that's completely alien to him. It's not so much

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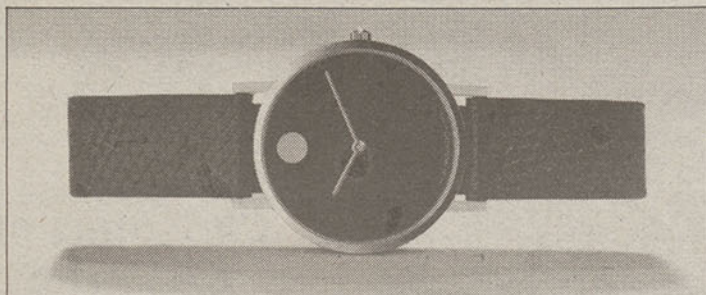
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FRIEDER'S CHALLENGE continued



ANDY STEVENSON

Writer Jeff Mortimer and Frieder sign copies of their new book, *Basket Case*.

Frieder "has no circadian rhythms as we understand them," says Mortimer. "He'll send a manager out to Wendy's to get him a double chocolate Frosty, and that'll be his breakfast and lunch."

that he abuses his body as that he ignores it. And yet I've never known him to be sick, other than colds. You figure somewhere down the line he's going to pay the price, but it hasn't happened yet."

Frieder, says Mortimer, can be abrasive. A lot of people don't like him because he's very single-minded, very focused. He doesn't have much patience with people who are distracting him from his goals. He often sees no reason to be polite to people just for the sake of being polite. He knows a lot about a lot of things and he knows he knows a lot, and he gets very impatient with people who don't know as much as he does trying to tell him how things should be. He gets in fights with security guards and hotel clerks. It drives him wild to deal with people who aren't as competent as he is, which is most people, and yet he is very good to his staff, always courteous and supportive. Mortimer also feels that Frieder has genuine affection for his players, that he sincerely cares about them above and beyond what they can do for him on the basketball court.

"He really enjoys hanging out with the kids, going places with them, doing things with them, being part of their lives," observes Mortimer. "He can tell you practically what every player who ever played for him at Michigan is doing now, where he is, what his job is, what he did after he left Michigan. He just last summer went to Dan Pelekoudas's wedding. He helped Paul Heurman get into law school." Pelekoudas, a guard, played from 1981 to 1984. Heurman, who played from 1978 to 1981, was a forward and sometime center.

"There's one player who graduated several years ago who's had trouble keeping a job," Mortimer continues, "and he consistently makes phone calls and writes letters in his behalf. Now you could interpret that cynically and say that it's to his advantage to find a job for kids because if he doesn't it makes it look like 'You go to

Michigan and then you don't get a job afterward,' and there may be an element of that, because it is a part of his concern professionally. But I think most of it is just that he feels the contract between the players and the team is a two-way thing and that the school and he owe something to them as well as them owing something to the school. He's a very loyal person."

Mortimer hesitates, then continues.

"I don't want to get into amateur psychoanalyzing, but I think as a kid he didn't feel, himself, as if people were very loyal to him. He came from a broken home and bounced around from parent to parent to aunt to grandparents. I think the basketball team in a way is a substitute family for him. It's a real stable, consistent, ongoing part of his life."

Frieder has an extraordinary grasp of numbers. He can remember the halftime score of every one of the more than 240 games he's coached at Michigan, and his facility as a card counter has gotten him banned from a number of Las Vegas gambling casinos. (A graduate of the U-M business school, he runs a profitable basketball camp and has a number of lucrative real estate investments on the side.)

"When he was a student, he used to carry a box of statistics around with him all the time," Mortimer recounts. "I can picture this in my mind's eye: Frieder with his statistics box. He carried it everywhere. Jan [his wife] tells a funny story about how Bill proposed. They were on Christmas break and—typical date—had gone to a U-M basketball game. They go back up to Saginaw and he pulls up in front of her parents' house. She said she had noticed that he had been unusually protective of his statistics box, and just as she was about to get out of the car, he said, 'Wait a minute.' He reached down in the bottom of this box, fished out an engagement ring, flipped it to her, and said, 'Here.' As she put it, 'I ran into the house screaming.'"

Mortimer
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Mortimer laughs, enjoying the story. "They had been talking about getting married," he says. "I'm sure, knowing them, probably much as a business deal—I don't want to say hostile takeover or leveraged buyout or whatever—but she's a lot like he is. She's very sharp in business and financial matters."

Frieder is hooked on stats. Unlike most coaches, who don't really pay much attention to that aspect of the game, the Michigan coach knows them and uses them. The first thing he wants on Mondays is those revised stats. He wants to see what the team's shooting percentage is, whether it's up or down, where it stands in relation to the rest of the league. The rap on Frieder is that though he's a fine recruiter—no one can take that away from him—he doesn't adjust well to game situations. He's too tuned in to numbers and lacks a feel for the game.

There may be some truth to this. Unlike other major powers in college basketball, Michigan seems to lack a definitive style. Georgetown has its pressure defense, Indiana has its controlled passing game, Louisville has shot-blockers and post play, North Carolina has multiple formations on offense and defense. Michigan is known for talent and potential—a description that is almost a pejorative term when applied repeatedly over time. "It has become an annual ritual to discuss Michigan's talent in November and its disappointing elimination in March," sportswriter William C. Rhoden noted in the *New York Times* last month. Lesser teams in terms of talent have been able to seize games from Michigan by controlling the tempo, not making mistakes, and, frankly, by trying harder.

Bill Frieder had a rocky start as the U-M's head basketball coach. An outstanding high school coach at Flint Northern and assistant to former head coach Johnny Orr, he lost more games than he won in his first three years after taking over from Orr in 1980. But then-athletic director Don Canham rejected pressure to fire the struggling young coach and spurned Frieder's own offer to quit. Canham's confidence has since been borne out.

The last five years under Frieder's management fit in just behind the Cazzie Russell era in the 1960s as the most successful in Michigan basketball history. After an NIT championship in 1984, the only post-season championship in Michigan history, the 1985 team went 26-4 and won the Big Ten. Highly rated going into the NCAA tournament, U-M was nipped 59-55 in the first round by Villanova, a smart, experienced, hungry team that went on to win the national championship in a stirring effort over Georgetown, a game some call the greatest ever played. Losing to Villanova was hardly an upset, but it started the "can't-win-the-big-one" tag that has dogged Frieder these past five years and probably will continue to do so until he wins a national championship.

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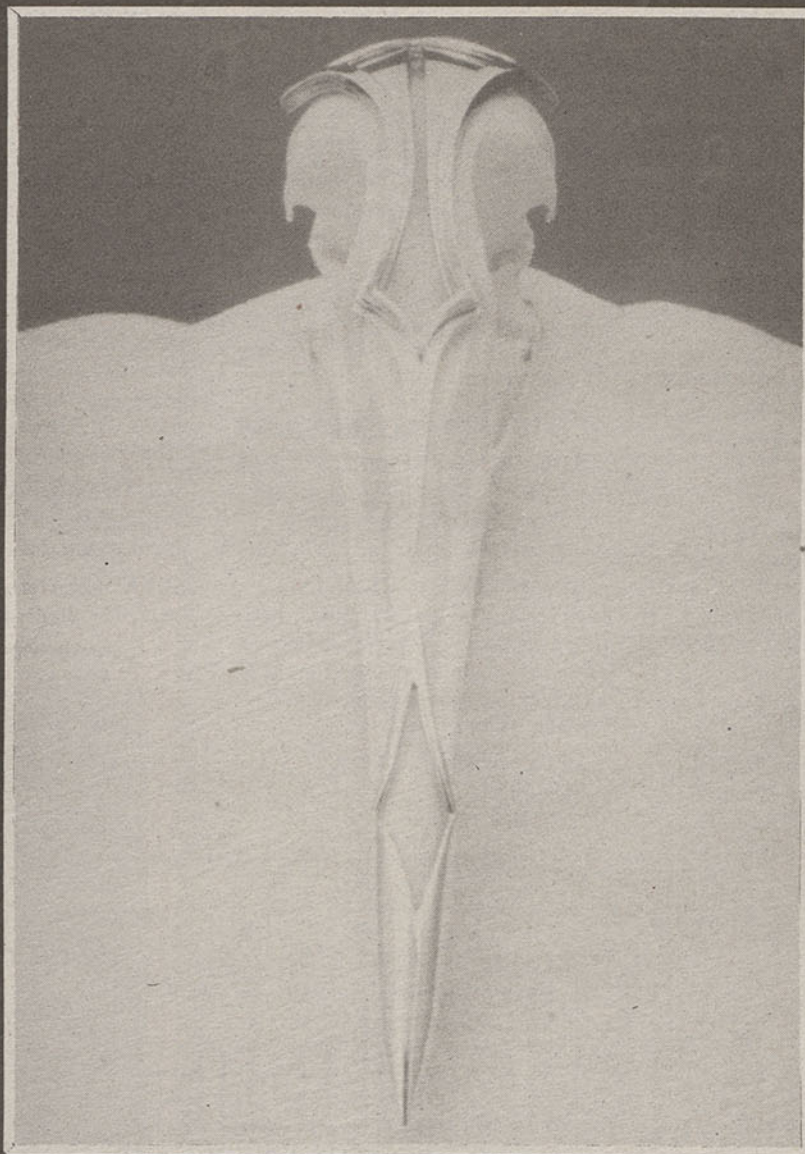
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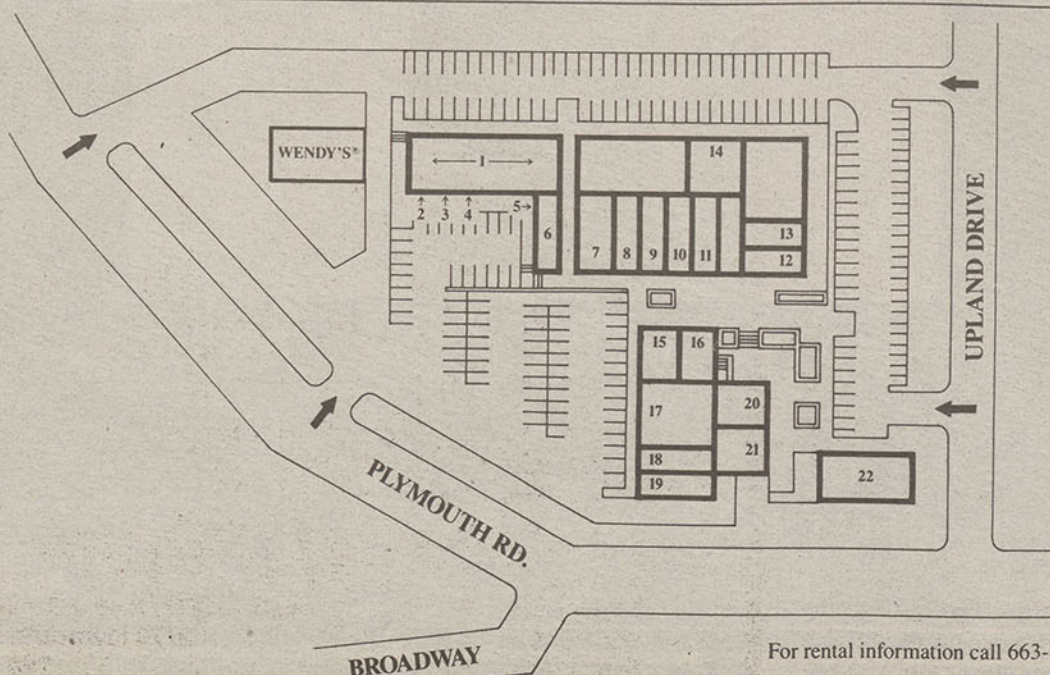
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FRIEDER'S CHALLENGE *continued*

the Wolverines went 28-5 and won their second straight Big Ten championship. In the final home game of the year, they beat Indiana by twenty-eight points, 80-52. It was an overpowering performance by a veteran team at the peak of its powers. The triumph was especially sweet considering that Bobby Knight, the controversial Indiana coach, had publicly humiliated Frieder during a game at Crisler two years earlier by threatening at courtside to punch him out. Temperamental, often abusive, and a well-documented coaching genius with three NCAA championships under his belt, Knight tends to dislike coaches he can't consistently beat. After this game, which clearly demonstrated the U-M's capabilities when hitting on all cylinders, expectations were high going into the NCAAs.

But Michigan played poorly. Looking tentative and lost, they barely beat Akron, a small, well-balanced, well-coached team, then went up against Iowa State and former U-M coach Johnny Orr. Orr slickly overpraised Michigan's strength, its front court of Roy Tarpley, Richard Relford, Butch Wade, and Robert Henderson, as if to divert attention from where the game would be won or lost—like all big games at the college level—in the back court, by the guards.

MSU's Scott Skiles had exposed Michigan's vulnerabilities at the guard spot. A good ball-handling guard like Skiles could control the tempo of the game and defuse much of Michigan's front-court firepower. Orr knew this, of course. His Michigan teams had been guard-oriented, well-stocked with good ball handlers, and his Iowa State teams were no different. Antoine Joubert and Grant played poor games at guard. Orr's team seemed a step ahead, and Iowa State sent Michigan home. Frieder caught a lot of flack after that loss, obscuring the fact that AP named him College Coach of the Year.

The following year, 1987, Frieder did perhaps his best coaching job. The tough new freshman eligibility standards of the NCAA's Proposition 48 meant that the team's two top recruits, Rumeal Robinson and Terry Mills, couldn't play. The team was picked for seventh in the Big Ten in most preseason polls. Frieder went to a three-guard offense, a sharp assessment of where his talent was, and the team did much better than expected, finishing third in the conference, knocking off Navy and its Player of the Year, David Robinson, in the NCAA tournament, and finishing for the fourth straight year with twenty or more wins, a benchmark for a college basketball program the way that hitting .300 is for a major league batter.

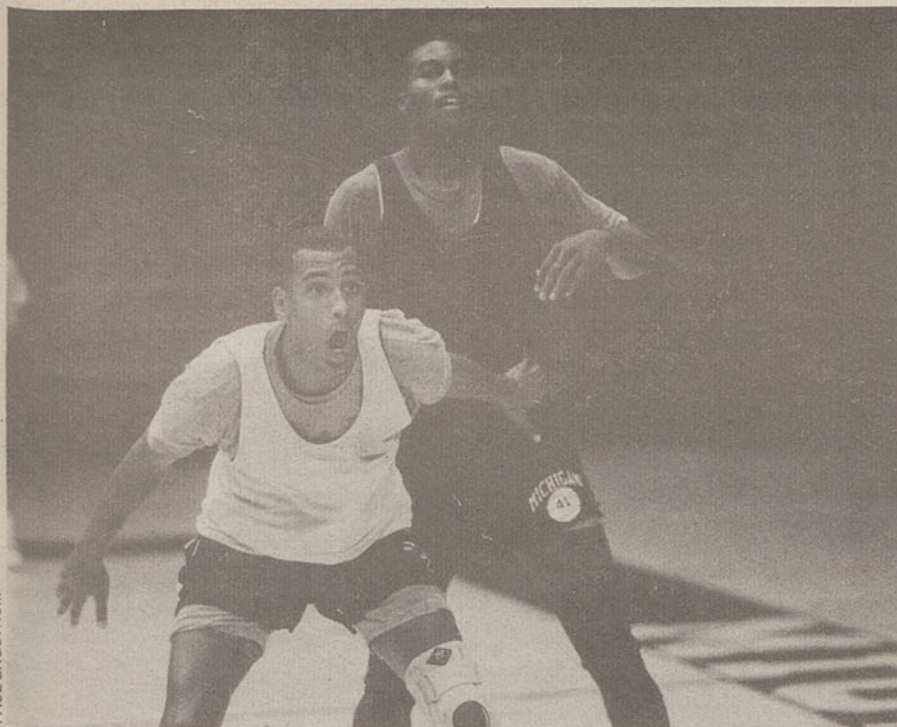
Last year's team was young. Grant and Glen Rice, the superb forward, were back, along with Loy Vaught and Mark Hughes, two key front-court players. But observers overhyped the potential impact of three talented first-year players—Robinson, Mills, and freshman Sean Higgins. Michigan's usual weak nonconference schedule tended to encourage unreasonable expectations. Overall, the team played well, going 26-8 and finishing second in the Big Ten to a veteran, talented

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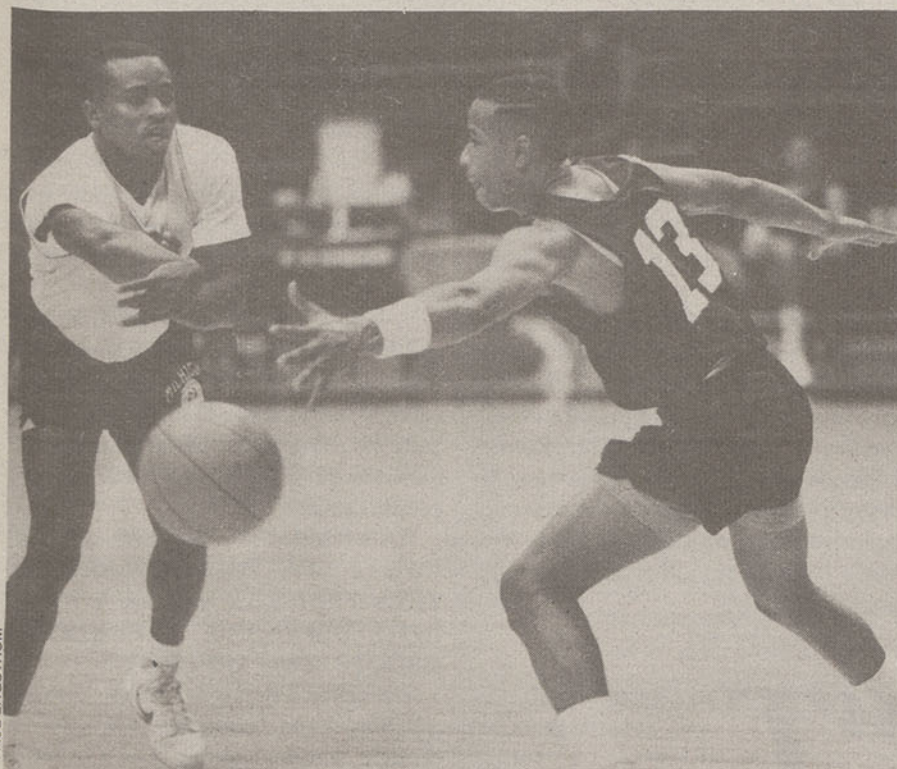
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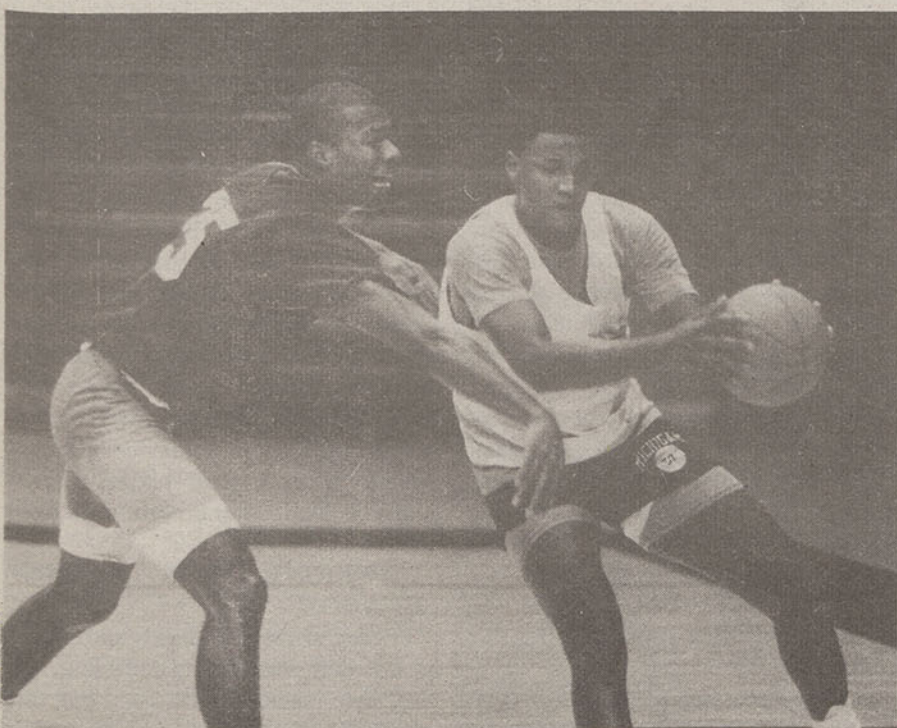
The New Higgins (left, bottom)



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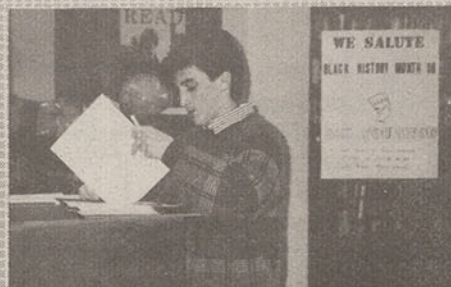
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The *New York Times* calls Michigan the most talented team in the country. Sean Higgins (left, top), who will probably play shooting guard, with stellar forward and team captain Glen Rice. Rumeal Robinson (left, center), who's making the difficult transition from shooting guard to point guard, with Demetrius Calip. Loy Vaught (left, bottom), a candidate for starting forward, with starting center Terry Mills.

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FRIEDER'S CHALLENGE *continued*

The Coming Season: 1988-1989

Dec. 2	Grambling State	Jan. 16	Ohio State
Dec. 3	South Dakota State	Jan. 21	at Wisconsin
Dec. 5	Tampa	Jan. 23	Indiana
Dec. 7	Central Michigan	Jan. 29	at Purdue
Dec. 10	at Western Michigan	Feb. 4	MSU
Dec. 12	EMU	Feb. 9	at Iowa
Dec. 20	Northern Michigan	Feb. 11	at Minnesota
Dec. 21	Youngstown State	Feb. 16	Purdue
Dec. 28-29	Utah Classic	Feb. 19	at Indiana
	Tournament,	Feb. 23	at Ohio State
	Salt Lake City	Feb. 25	Wisconsin
Big 10		Feb. 27	at MSU
Jan. 7	Northwestern	Mar. 4	or 5 Iowa
Jan. 12	Minnesota	Mar. 9	at Northwestern
Jan. 14	at Illinois	Mar. 11	Illinois

Purdue team. But they failed to jell to the point where they would find a way to win close games—the sign of a championship team.

Gary Grant was MVP in the Big Ten and a first-team All American, but against North Carolina in the NCAA regional semi-finals, bothered by a pulled stomach muscle, he had an off-night. Rumeal Robinson took over. It was a tangible changing of the guard from the powerful, explosive teams of 1985 and 1986. This year's team is smoother running, with more finesse.

"The strength of this year's team is that Glen Rice is a senior now—and we hope he has a great year from start to finish—our front-line players are all back, and they're all a little improved," says Frieder, taking time during practice to talk over this year's prospects. "The weaknesses are the loss of Gary Grant and the guard play. We are really struggling at the guard right now. We need to develop someone to play guard along with Rumeal Robinson, and we need to develop some consistency out there."

Frieder checks his watch, rubs his eyes, and scratches. He rubs his eyes again. While rubbing his eyes, he sneaks a peek at his watch. He rubs his eyes, scratches his head, checks his watch, and stares back out at the action on the court.

"DON'T TAKE BAD SHOTS!" he shouts from the first-row seats. "LET IT FLOW!"

Further discussion of the guard situation and he's checking his watch, scratching and squirming. Taylor is struggling, he says, so is Calip. Robinson really is a better two—a shooting guard—than a point. Neither Griffin nor Higgins are natural guards. "They're both forwards,

really. So we don't move as fluidly with those guys outside." His eyes follow the practice like a computer accumulating data.

"I think we're gonna fight with Illinois and Iowa for the title. I think they're the teams to beat. I hope we can get ready enough to challenge them. I think Ohio State is going to be much improved. I think Purdue is gonna be a lot better than people think—

"AWRIGHT," he hollers out. "WE'LL GIVE YOU TWO MINUTES, THEN FISHER'LL BREAK YOU UP INTO DEFENSIVE BREAKDOWN GROUPS. TWO MINUTES."

The players break for water. Frieder, watching them, continues his train of thought without missing a beat. "—uh, Purdue has got McCants back. He's a great player. The Joneses are back. Scheffler's a good post player. They're really gonna be better than people think. Michigan State's gonna be improved. Indiana'll be decent. Illinois has got two of the best five players in the conference, Nick Anderson and Kenny Battle, they got all their guards back, Kendall Gill, Larry Smith, and Steve Bardo, plus Marcus Liberty, the Proposition Forty-eight guy, who's just a great, great ballplayer, maybe the biggest impact player since Earvin Johnson. Iowa's got Marble, B. J. Armstrong, Horton, a transfer kid named Bullard who's a great player. They're gonna be good. They are *really* gonna be good—

"AWRIGHT, LET'S GO, MEN. LET'S GO."

Frieder, answering quickly and candidly, says they plan to play a pressing, running style, same as last year, but they won't play it as well due to the loss of Grant. Talentwise, this team does not compare to the 1985 and 1986 teams. Rellford and Wade were a lot tougher than Vaught and Hughes. The main problem with this year's team is that it's too

nice, way too may not be hu the top level of "Got all you He's in a hu question is an Mortimer says below the surf nerd who love around sports. and it comes th ment, in transi U-M basketba pared. When straightest rou practicing def

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Rice, the be of the three b his position. turned pro a millionaire b doesn't force fluid, powerf the fans be grace, Rice c ball. Best kn jump shot, h He has devel to Kevin Mc half-hook, a year's captai There's a str the other pl sprints at the rebounder, F gan has ha Russell.

Robinson thick, with a and thighs, j just about an in any sort loose ball, g the basket, out on top. F a spin move Dantley's, Thomas's, a as ex-Michig considerably his quickne overpowerin nothing sho

"I have sp the off-seas impressed. tragedy tha because it h gence. Rum three times of stuff dor about impo disabilities. very witty, dent, and o ically as w

nice, way too nice. Frieder worries they may not be hungry enough to succeed at the top level of a highly aggressive game. "Got all you need?" asks Frieder.

He's in a hurry, that's obvious, but the question is an invitation, not a dismissal. Mortimer says that a level not too far below the surface, Frieder's just a sports nerd who loves to talk about sports, be around sports, and be involved in sports, and it comes through here. He's in his element, in transition between talking about U-M basketball and getting his team prepared. When he leaves, he takes the straightest route back to where the team is practicing defensive sets.

The fortunes of the team ride on three fine players—Glen Rice, a 6' 7" senior forward from Flint, Terry Mills, a 6' 9" junior center from Romulus, and Robinson, the 6' 2" junior guard from Cambridge, Massachusetts. All three will likely end up as first-round draft choices in the NBA.

Rice, the best player on the team, is one of the three best players in the country at his position. He probably could have turned pro after last season and been a millionaire by now, but he didn't. He doesn't force things on the court, either. A fluid, powerful athlete who is a favorite of the fans because of his breathtaking grace, Rice can run, jump, and catch the ball. Best known for his picture-perfect jump shot, he's equally effective inside. He has developed an inside game similar to Kevin McHale's—the same head fakes, half-hook, and radar-like touch. This year's captain, Rice leads by example. There's a straight-on quality about him the other players respect. He wins the sprints at the end of practice. An excellent rebounder, Rice is the best player Michigan has had at forward since Campy Russell.

Robinson's talent is unlimited. Built thick, with a barrel chest and ropy calves and thighs, Robinson can match up with just about anyone at any spot on the court in any sort of encounter—fighting for a loose ball, going for a rebound, driving to the basket, playing defense—and come out on top. His offensive game is based on a spin move like Piston forward Adrian Dantley's, a stop-and-go like Isiah Thomas's, and a crossover that's as quick as ex-Michigan guard Eric Turner's, and considerably more powerful. On defense, his quickness, speed, and strength are overpowering. As a rebounder, he's nothing short of spectacular for his size.

"I have spent some time with Rumeal in the off-season," says Mortimer. "I am so impressed. To me it's almost a true tragedy that he's a Prop Forty-eight kid because it has *nothing* to do with intelligence. Rumeal is dyslexic. He has to work three times as hard to get the same amount of stuff done. Tests like the SAT are just about impossible for people with learning disabilities. But he's extremely bright, very witty, very perceptive, very confident, and obviously extremely gifted physically as well. And he *is* hungry. He is.

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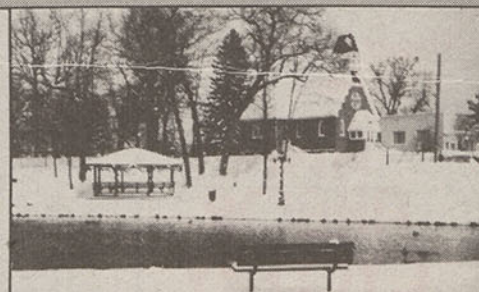
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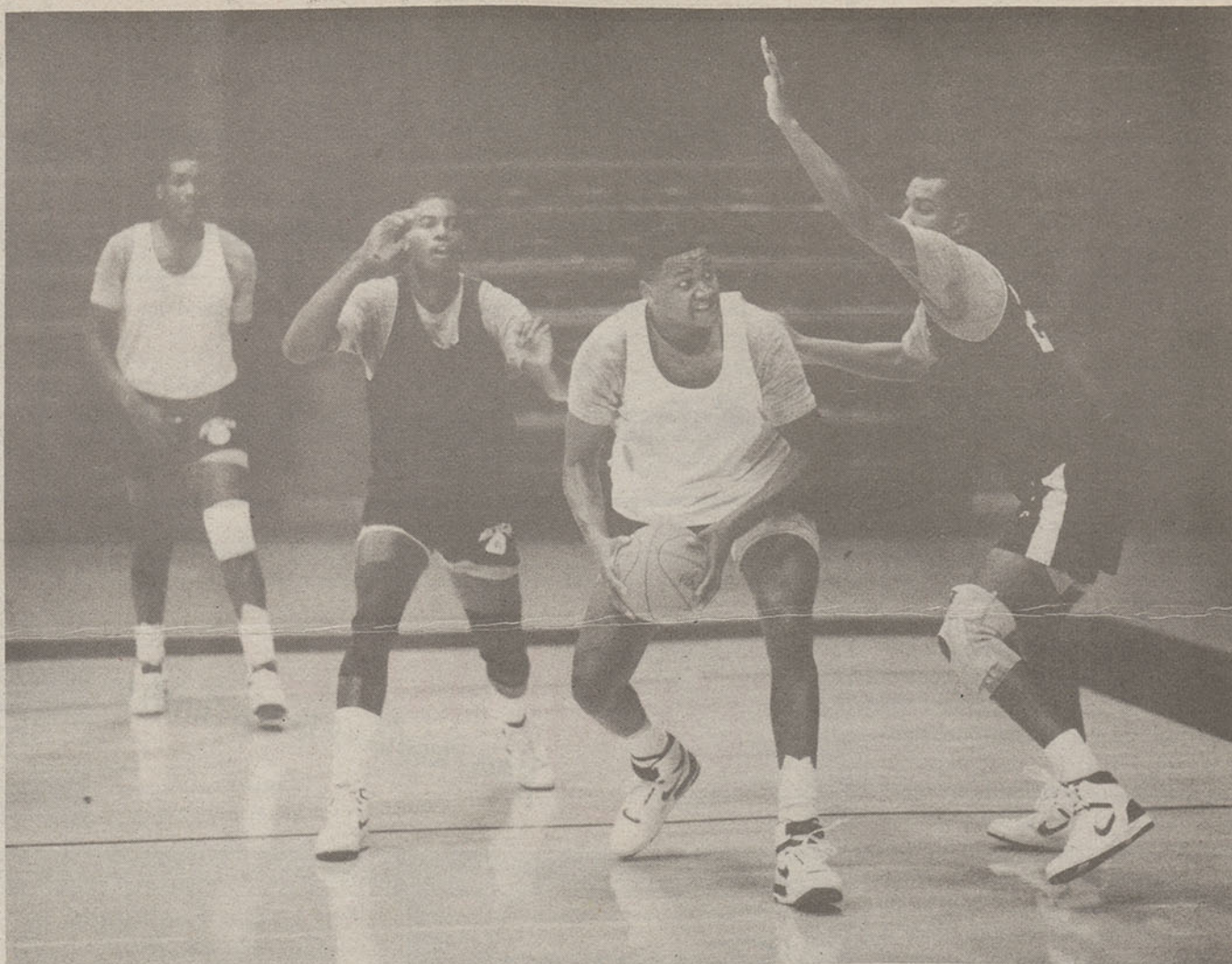
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FRIEDER'S CHALLENGE *continued*



PAUL ENGSTROM

This is a kid who spent the first ten years of his life living on the street, eating out of garbage cans."

Mills is not comparable to a first-round draft choice yet, but he's not far away, and he's improving. Though his running and jumping ability is nothing special by pro standards, and his lack of endurance continues to be a problem, Mills has a rare insight into the game that shows in his mastery of two of its more sophisticated aspects—passing and blocking shots. There is no overstating the symbiotic nature of Mills's talent. He will make his teammates better. He works well with Rice, feeding him short bounce passes from the low post as Rice runs the baseline, and he works well with Robinson, feeding him outlet passes so he can streak down the court on fast breaks. Mills understands the implicit contract between passer and receiver, and he rarely makes bad decisions to pass the ball to people in positions where they can't handle it.

What make this subtlety rare are Mills's size and strength. His 230 pounds looks a lot more solid this year. Also impressive about Mills is how quickly he's learned the intricacies of pivot play. After coming to Michigan essentially as a play-making point guard, Mills has had to learn to play with his back to the basket, where the ball and room to work are often in short supply. Though inconsistent at times last season, he led the team in blocked shots, and averaged twelve points a game. By the time he graduates, Michigan fans will mention Mills in the same breath with former Olympian Phil Hubbard and more recent star center Roy Tarpley.

Perhaps the most interesting player on the team is Sean Higgins, the 6'9" sopho-

Forward Mark Hughes with Glen Rice, Terry Mills, and Rumeal Robinson are all potential first-round NBA draft choices, and their performances are crucial to the U-M's chances this year.

more whose father, Earle, starred for Pioneer and EMU in the mid-1960s. When his parents divorced, Sean moved to California with his mother. Highly recruited out of high school in Los Angeles, Higgins arrived at Michigan under bizarre circumstances. After first signing a letter of intent with UCLA, a fallen power that wanted him badly, Higgins almost immediately recanted, saying that he'd been coerced into signing by his stepfather, who he said had threatened him with a baseball bat. What he really wanted to do was play for Michigan.

The NCAA bought his story. He arrived, as many of Frieder's recruits have, overhyped. Higgins played well in nonconference action last fall, but he grounded himself by cutting too many classes and was ruled academically ineligible for the business part of the season—conference play and the NCAA tournament.

What Higgins does best is score. The other aspects of his game are not nearly as well honed. He's best suited for Rice's position, but there's no way he'll muscle out Rice, as Rice makes clear at every opportunity when they go against one another in practice. He'll have to play another position, probably shooting guard alongside Robinson. A good way to assess Higgins is to watch him against Rice. He's not as good, but he's not that far behind. Higgins is not particularly strong, fast, or quick; he's not even a great shooter. But he has a good sense about getting himself open, plus abundant confidence in a self-taught game that's all angles and decep-

tions, hard to defend against. When he's open, he hits the shot. Though he's a stylish ball handler, shorter men are going to give him grief if he plays guard. But he's working hard in practice to make the switch. Higgins is a singular talent. Frieder's challenge will be to blend him into a team game.

Loy Vaught, a 6'9" senior from Grand Rapids, and Mark Hughes, a 6'8" senior from Muskegon, will fight for the starting forward spot opposite Rice. If past patterns hold, Vaught will start, and Hughes, a steady, consistent player, will come off the bench. Both will play all along the front line and contribute significant minutes, even more as the season ages and experience becomes more valuable. Both Vaught and Hughes have had fine careers at Michigan. They compare favorably to Wade and Rellford, except that, as Frieder points out, both could play more aggressively.

Mike Griffin, a 6'7" senior, will help out in the back court. His role is defense and consistency, and he is a valuable player because he knows his role. If Higgins can't make it at guard, Griffin will play a lot there.

Kirk Taylor, a 6'3" sophomore guard from Dayton, Ohio, could make or break this team. A smooth player with an array of offensive skills, Taylor seems to be struggling with his confidence, which is crucial to a ball player. Should he blossom, Taylor could provide vital backup for Robinson as another dependable guard. If he doesn't, guard will be a

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Demetrius Calip, a 6' 1" sophomore guard from Flint, had to sit out the second half of last season because of academic troubles. He stars in center-court games at the CCRB, but the Big Ten is higher-caliber ball. Calip is quick. If he's strong enough, he could help the team.

A veteran player to watch is J. P. Oosterbaan, who has shed some weight and is moving well. A rookie to watch is Eric Riley, a seven-footer from Cleveland. Though painfully thin, Riley can catch the ball, block shots, and run the floor. Comparisons to a young Roy Tarpley are premature, but like the former Michigan standout (now one of the top new players in the NBA), Riley is alert and competitive. He is seldom beaten by the same move twice. And that bodes well for continued improvement.

Sitting back in one of Crisler's cushy blue seats, watching the team practice, an observer quickly sees how gifted these players are, young masters of what has become one of the world's most popular art forms. It is pleasing to watch them improvise and create, to imagine life conceived of as a business of beautiful muscular organization, and to let go of analysis and enjoy the show.

A sequence near the end of practice illustrates this team's melding of talents. Moving quickly, Mills blocks a shot by Riley. Four players claw after the ball bouncing free in the corner. Robinson emerges with it. He makes a couple of nice moves to get out of traffic, then starts pushing it up the floor. Rice hustles to get out on the wing, striding like a long jumper about to take flight. Vaught is back on defense. Just inside the free throw line, Robinson takes off, leaping straight for the front of the rim. As Vaught goes up to cut him off, Robinson tucks himself like a gymnast and begins to spin, working his way around the bigger man while hanging in the air. Just before he lands, Robinson flips a perfect, blind, left-handed pass to Rice, who catches it and dunks it effortlessly. Robinson comes down planted squarely under the basket with inside position for a rebound.

Near the end of his book, Bill Bradley writes:

"What I'm addicted to are the nights when something special happens on the court. The experience is one of beautiful isolation. It cannot be deduced from the self-evident, like a philosophical proposition. It cannot be generally agreed upon, like an empirically verifiable fact, and it is far more than a passing emotion. It is as if a lightning bolt strikes, bringing insight into an uncharted area of human experience. It makes perfect sense at the same time it seems new and undiscovered. The moment in basketball depends on the blending of human forces at the right time and in the right degree."

The blending of human forces will determine how Michigan does this season. Clearly, it is a team that could win the national championship.

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You resolved to have all of next year's Christmas shopping done by the time the leaves started to change colors.

Well, wake up and smell the eggnog. Last year's next year is this year.

And the autumn leaves changed, died and left weeks ago.
(Is that snow you see outside?)

And now you're looking at your Christmas list. The one that doesn't have any gift ideas next to the long line of names. And you're wondering when you're going to "run all over town."

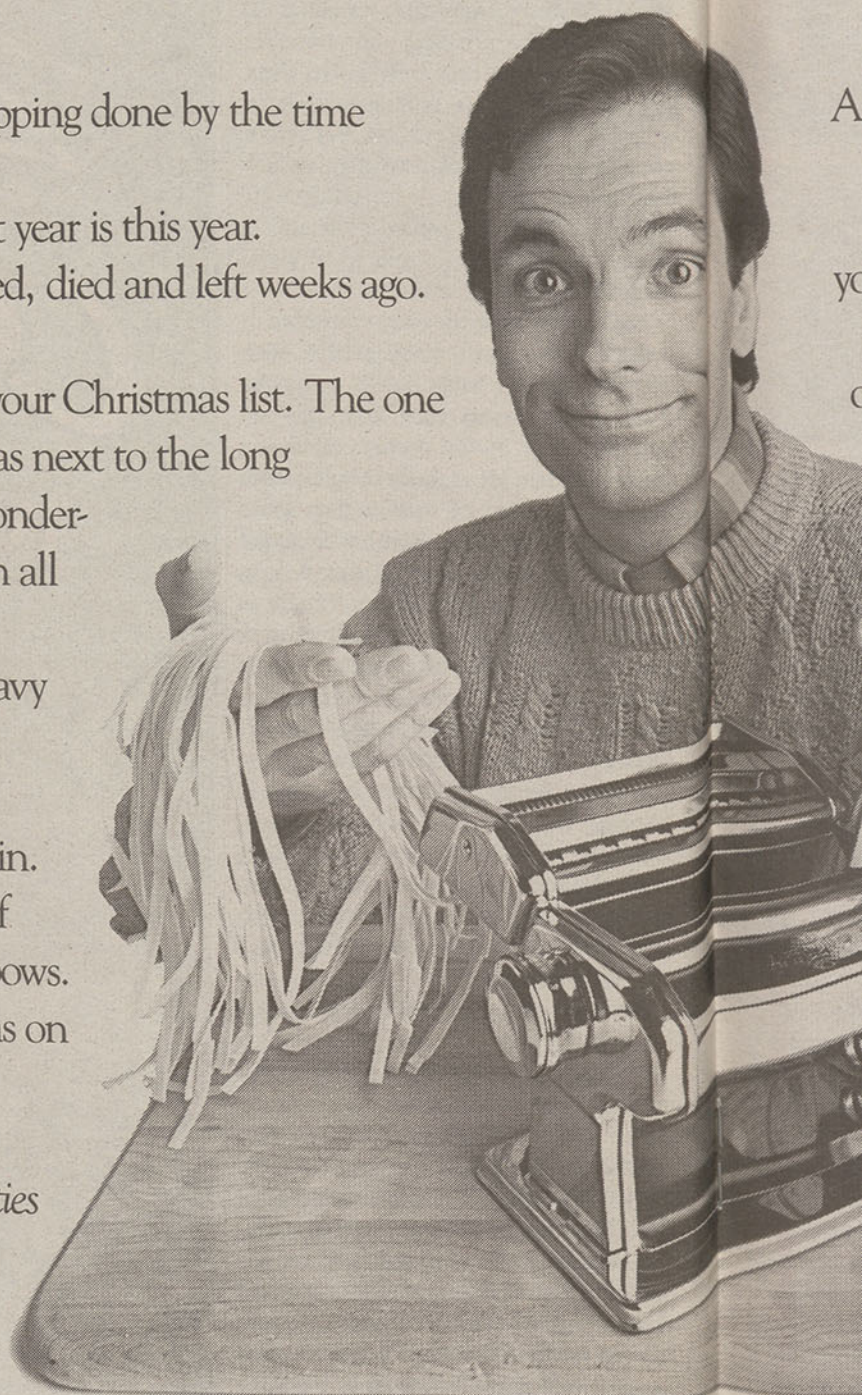
Wearing a heavy coat. It won't be a pretty sight.

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I thought you'd have
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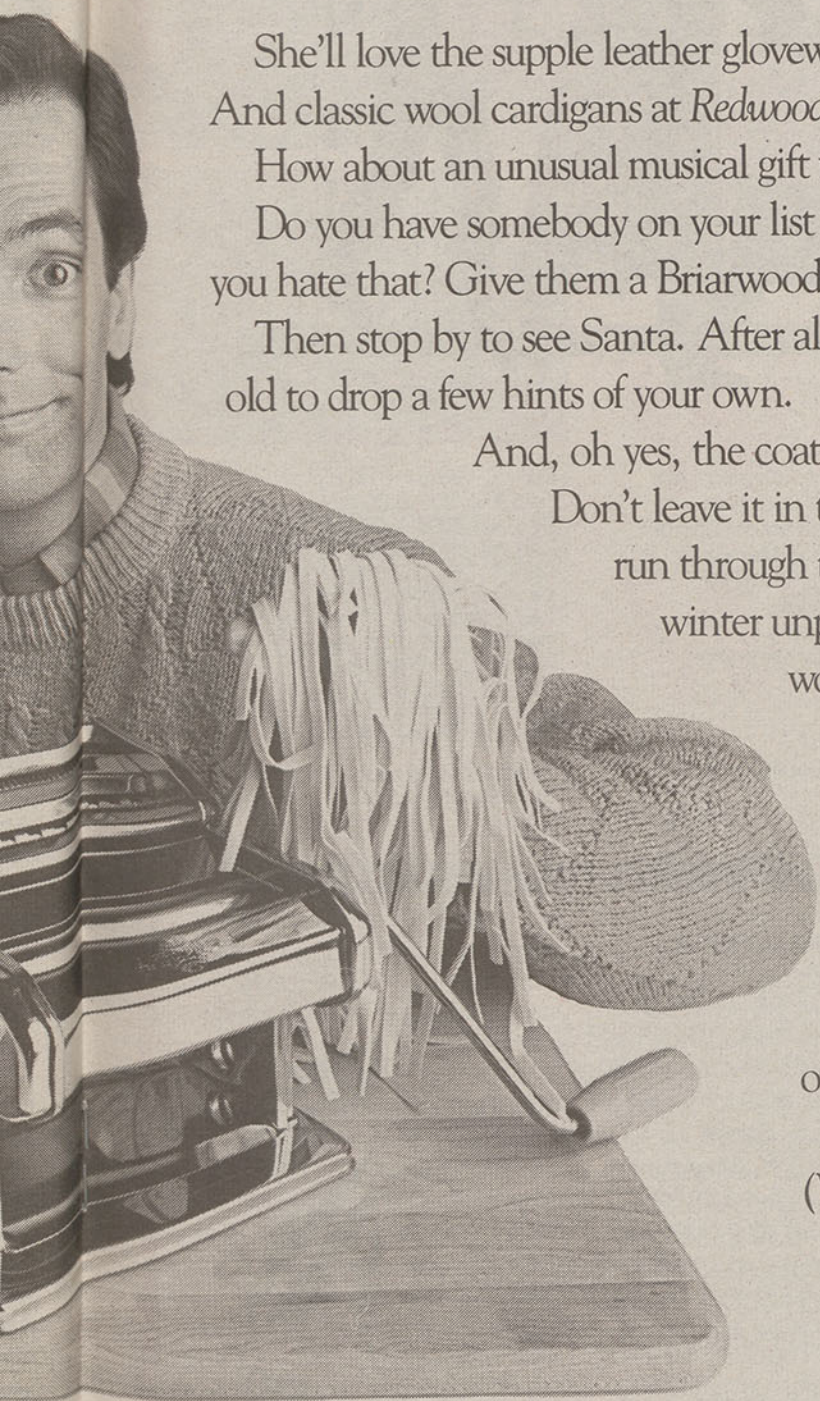
(We know you so well.)

This Christmas, don't run all over town in a heavy coat.
 Treat yourself, and your loved ones to the holiday magic
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And next year when the leaves are changing, we'll be here.
 (Will you?)

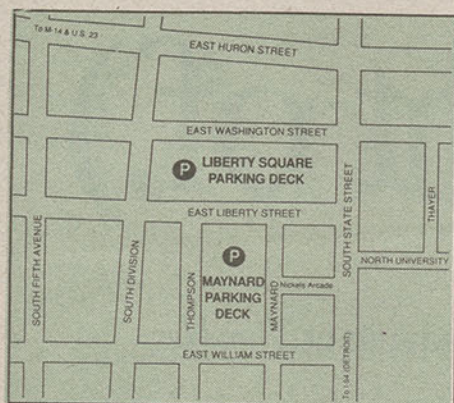
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- Dec. 2 5:00 p.m. St. Thomas Grade School Christmas Carolers
 8:00 p.m. Saline High School Chorus
 Dec. 3 2:00 p.m. U of M Women's Glee Club
 Dec. 8 5:00-9:00 p.m. Family Night at Jacobsons
 Dec. 9 5:00 p.m. St. Thomas Grade School Christmas Carolers
 Dec. 10 1-3:00 p.m. Chelsea High School Contemporaries and Silhouettes
 Dec. 15 6:30 and 8:00 p.m. "I'm Just A Broadway Baby" with Lenny LaFleur and others

- Dec. 16 4-6:00 p.m. Huron High School A Cappella Choir
 Dec. 17 7-9:00 p.m. Pioneer High School Choraliers
 Dec. 19 12:30-1:30 p.m. Community High School Chorus
 Dec. 20 5-7:00 p.m. Greenhills High School Madrigals
 Dec. 20 7-9:00 p.m. Pioneer High School "Harmony"
 Dec. 21 12-2:00 p.m. EMU-Ypsilanti Carolers
 Dec. 22 12-4:00 p.m. EMU-Ypsilanti Carolers
 Dec. 23 3-4:00 p.m. Ypsilanti High School Chamber Singers

Entertainers will roam the State Street Area with stops at the following locations: Liberty Square, Michigan Theatre, Nickels Arcade, 222 State Plaza, and The State Theatre.

SANTA SCHEDULE

- Dec. 2 6:00-10:00 p.m.
 Dec. 3 3:00-5:00 p.m.
 Dec. 9 5:00-7:00 p.m.
 Dec. 10 3:00-5:00 p.m.
 Dec. 16 5:00-7:00 p.m.
 Dec. 17 3:00-5:00 p.m.
 Dec. 19 5:00-8:00 p.m.
 Dec. 20 5:00-8:00 p.m.
 Dec. 21 4:00-8:00 p.m.
 Dec. 22 5:00-8:00 p.m.
 Dec. 23 5:00-8:00 p.m.
 Dec. 24 11:00-2:00 p.m.

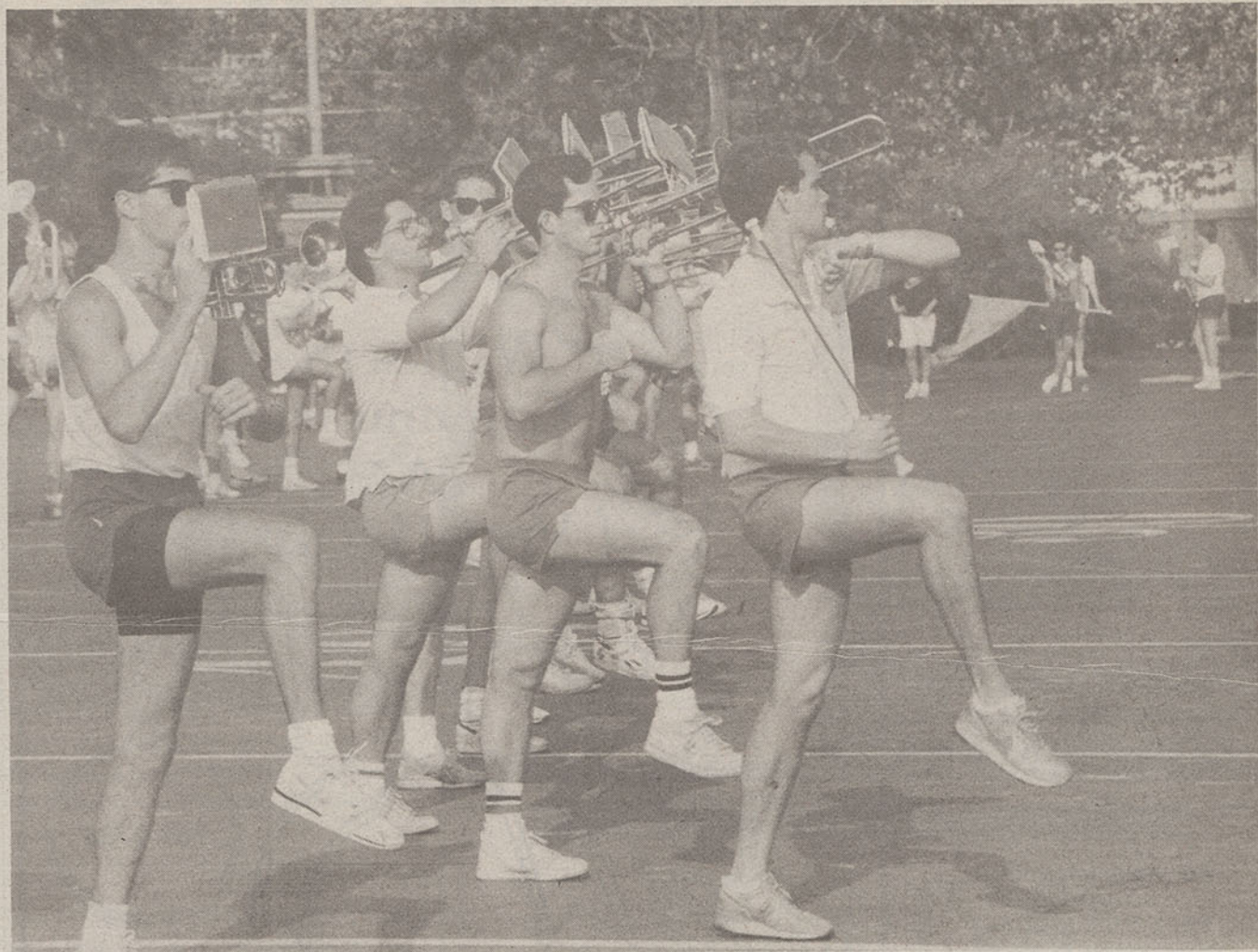
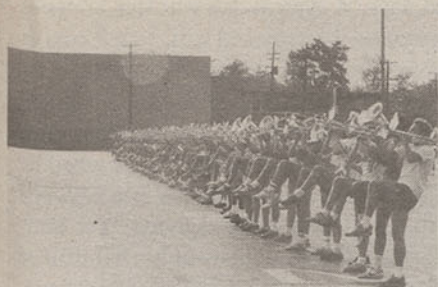
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ALL PHOTOS THIS PAGE: PETER YATES

Working Out With the MMB

On one of the last evenings before the start of the fall semester, 300 members of the Michigan Marching Band stand erect between the yard lines on Elbel Field. Counting down in unison to the tick of a single snare drum, their voices crack back from the wall of the U-M Colliseum across Hill Street.

Mercury vapor lights overhead emphasize the late hour, but the marchers in shorts and tank tops resume their feet-numbing maneuvers. With only a few days to go before their first performance at Notre Dame, director Eric Becher, the brawny, compact man with the megaphone, is pushing for time. After each whistle calls a halt to the marchers' high-stepping advance through an unfolding formation, he spurs them on: "Twenty yards back—GO, GO, GO, let's hustle!"

Their bicycling legs drop and shoulders slump; it's been twelve hours since they warmed up their instruments inside Revelli Hall a block away. They don't have time to think about that; automatically, they rewind and jog back into place

to do it again.

Tonight, they'll finally have something tangible to show for the past six days of practice, each day as long and exacting as this one. Uniforms will be issued to the members of the Block Band, the 225 musicians who have survived the final cut and will be marching at the first game. But with a group this size, the last students won't be fitted much before midnight. And nine hours later, they'll be back to practice again.

The well-oiled, firmly wound workings of the Michigan Marching Band (MMB) induce awe in band members from some rival schools (who sometimes imagine that the U-M gives out special marching band scholarships) and bemusement in less committed students (who sometimes suspect that band members are crazy). For anyone who watches the band at work, both impressions are easy to understand. Band Week is an ordeal that outsiders might liken to fraternity hazing or military boot camp, and even diehard MMBers refer to it as "Hell Week."

This year, the "week" extended over

Playing for the Michigan Marching Band is a grueling exercise that's as much an athletic activity as a musical one.

By LISA S. POWERS

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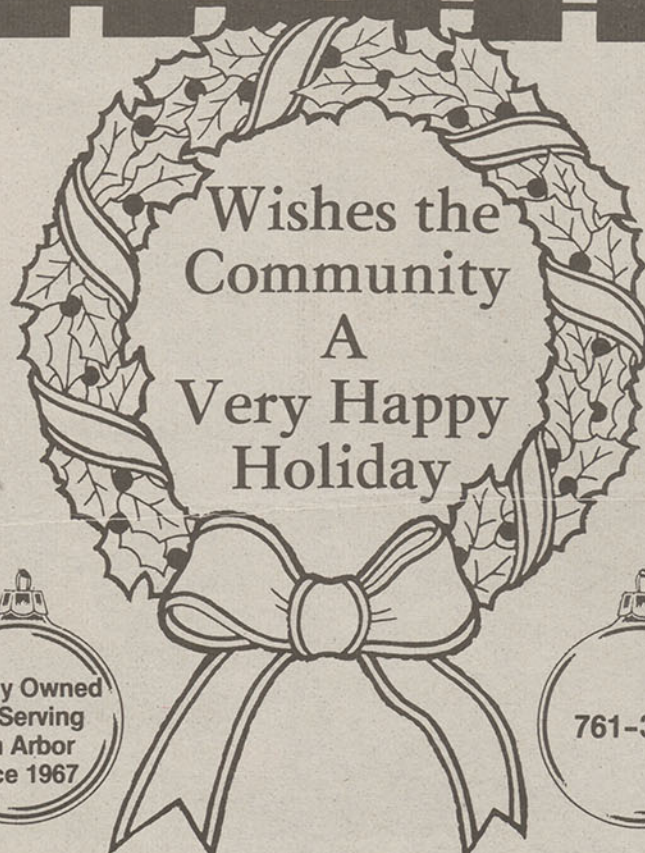
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MARCHING BAND *continued*

ten days. A typical day was five hours of marching interspersed with four hours of music rehearsal. Once the school year began, rehearsals continued, consuming fifteen to twenty hours a week. That's not counting a packed performance schedule that left only two weekends free between August 31 and Thanksgiving. Yet hundreds of U-M students—only a handful of them actual music school majors—eagerly try out for the band each year.

The MMB hasn't always trained so rigorously; in fact, when it first got under way before the turn of the century, it didn't even march. The score of musicians who banded together in the bleachers at football games in the fall of 1896 had a working repertoire of one song—"Hot Time in the Old Town Tonight." Early leader Louis Elbel (for whom Elbel Field is named) eventually tired of the tune and wrote "The Victors" to give the U-M a real fight song, but "Hot Time" remained football fans' most-requested favorite for many years.

It took several years for the band to leave the bleachers to play on the field during half-time; that was carried one step further when musicians began parading up and down and playing follow the leader into simple formations, about 1912. By the time the growing group was twenty years old, it had gained official U-M recognition and was working under its first paid conductor, Wilfred "Cap" Wilson, a musician who had once been a military captain. He directed what was then called the 'Varsity Band (a corruption of university) both on the field and in the off-season, when they played classical music.

Michigan was a latecomer among Big Ten schools in developing its band. Illinois, Wisconsin, and OSU were all further along both musically and in the sophistication of their marching. But by the time Michigan Stadium was completed in 1927, Michigan's band had caught up. The director by then was Nicholas Falcone, "a musician's musician" from Italy, according to Joe Dobos, a former band member who is writing a history of the marching band.

Falcone got ROTC drillmasters to teach marching, and the band adopted a long-legged military marching style as it moved in and out of formations—mostly words or simple images related to the tunes they played. The classical influence of their off-season performing was sometimes evident on-field: they amazed on-lookers by performing Falcone's arrangement of a Wagner opera at a game against Harvard. (U-M won, 6-3.)

When Falcone lost his hearing, students filled in for a few years. Understandably, the band had lost a lot of momentum by the time William D. Revelli took the helm in 1935. "Dr. Revelli was the first person to treat a marching band like a symphony," says a colleague, "and single-handedly raised band standards around the nation by the standards he set for our band."

LISA S. POWERS

MMB director, George Cavallaro, building tradition that few others could.

Disregarding the marching in the past, the MMB. Over the years, it became by and most monumental day: he initiated formation, first director style of marching first as the B step march physically steps to advance just six steps. Revelli later a point—the musician's entire band.

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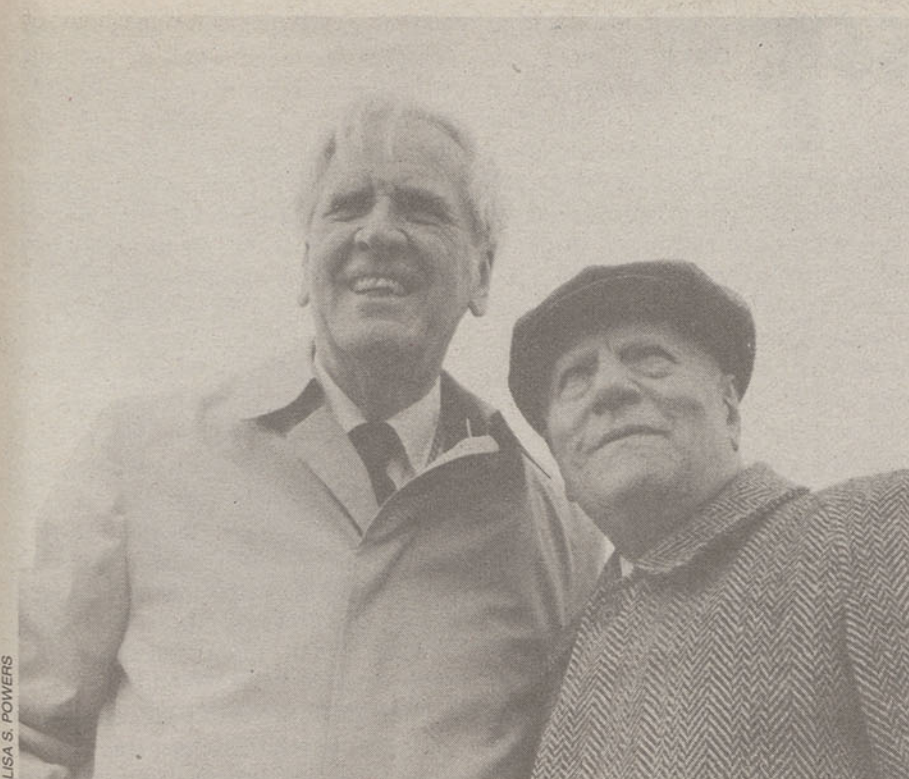
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LISA S. POWERS

MMB director emeritus William D. Revelli (right) and his former assistant and successor, George Cavender. Together they dominated the band from 1935 to 1979, building traditions that include a high-step marching style so physically demanding that few other bands even attempt it.

Disregarding the rigors of playing while marching in all kinds of weather, Revelli demanded musical perfection from the MMB. Over the next thirty-six years, he became by far the nation's best-known and most revered director. He created monumental traditions that still stand today: he initiated playing from the Block M formation, and in the 1940s was one of the first directors to transform the military style of marching into what was known at first as the Big Ten Step, an energetic high-step march. The high step is flashy but physically grueling, requiring eight rapid steps to advance five yards—compared to just six steps in military-style marching. Revelli later refined the high step to reach a point—documented in photos—when the musicians are pedaling so hard that the entire band hangs in thin air.

In 1971, Revelli stepped aside and George Cavender, his assistant for nineteen years, took up the baton. Flamboyant and as obsessed with perfection as Revelli, Cavender took the high step to new heights with the addition of a stop motion of the legs at the top of each upward swing. Cavender stretched to its extremes a march that in its physical force and bone-jarring impact was already too difficult for many bands. Michigan became synonymous with the high step.

In 1979, Cavender retired. His successor, Glenn Richter, was the first MMB leader who had not come up through the chain of command, had not been part of the tradition. He did not last very long. Many Cavender-era marchers were still propagating the faith of the high step, and were leery of Richter's attempts to change it. He took an offer from his alma mater, the University of Texas, after only a year here—a shockingly brief tenure compared to his predecessors'.

Eric Becher, a bright, go-getting student, had been Richter's graduate assis-

tant for that year. But although he had spent four years as a trumpet player and section leader before that, many eyebrows shot up when, at the age of twenty-three, he succeeded Richter to become the nation's youngest college marching band director.

"The Marching Band is much more than the School of Music Ensemble 348 from 4:30 to 6 p.m.," says Bob Reynolds, the U-M School of Music's director of bands. The MMB is a world unto itself, operating at its own hurry-up-and-wait pace. It demands an enormous amount from its members, who joke about keeping "band time" when, more often than not, practices last longer than scheduled.

The band is made up of a slew of components all working together, including a business office (mostly busy with the sale of customized MMB-wear, like jackets and T-shirts commemorating everything from Band Week to bowl games); yearbook, equipment, and library staffs (handling over 30,000 pieces of music each season); and a video crew that tapes each performance to give Becher and his assistants a chance to see what did and didn't work (and who screwed up). Every few years, the tapes are compiled, mass produced, and sold to band members and alumni.

The essence of the band, though, is its performances at the U-M's football games and at increasing numbers of outside appearances. On the field, its dual function is to entertain during pre-game, halftime, and post-game shows and to lend support to the football team. As director, Eric Becher has walked a fine line between the two roles—trying to keep the loyalty of a strongly tradition-minded football audience while simultaneously updating the band's repertoire and style to appeal to successive generations of new students.

We've done our leg work ...

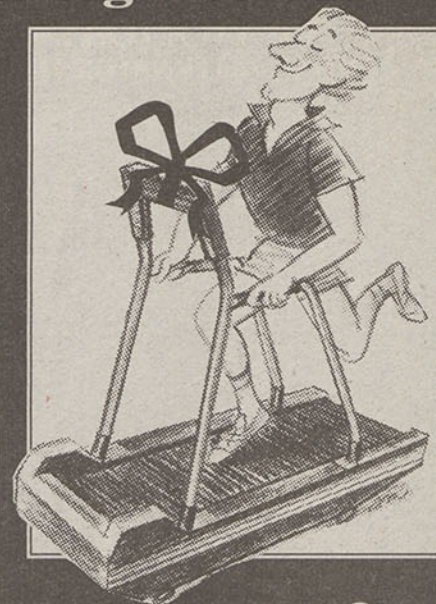
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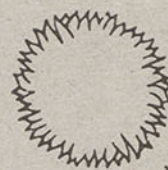
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MARCHING BAND continued

"Fire UP! It's SATURDAY!" bellows a tuba player over the volley of pep calls bouncing around the long tunnel leading to the Michigan Stadium playing field. "YUBA!" shouts another player, giving a time-honored MMB battle cry that attempts to capture the feeling of performance, the rush of adrenalin that wipes away memories of Hell Week and the band's fifteen- to twenty-hour weekly practices. It's September 24, there's a home game against Wake Forest, and the MMB is lining up to make its entry for the pregame show.

The marchers are loosely arranged in lines from one end of the tunnel to the other, their feathery plumes bobbling as they stretch and jump around in nervous anticipation. Called to order by the drum major, they link arms and raise their voices in a crystalline chorus of the alma mater, "The Yellow and Blue." It is a calm moment in an already long day that began with an 8 a.m. rehearsal.

The resonant, throaty voice of Carl Grapentine, now in his nineteenth year as the announcer for the MMB, comes on the stadium's public address system. Formerly an announcer at WQRS, the classical radio station in Detroit, Grapentine is now on the air in Chicago, but commutes to Ann Arbor for every band performance. His voice rolls and rumbles through the stands as he begins the pregame show with the classic invocation: "Baaaaand, TAKE the FIELD!"

On cue, the 225 members of the Block Band charge out of the tunnel to a thundering bass drum beat, knees nearly to their chests in the double-time high step, their feet winged with white spats. Their concentration is focused on three things: yelling "Left, Left," loud enough so the person three feet in front of them can hear over the roar; making sure their own left foot strikes the ground the same split second everyone else's does; and hoping the muscle memory of hours of drills will take over when the reality of the mass of humanity in the stadium temporarily blanks out their minds.

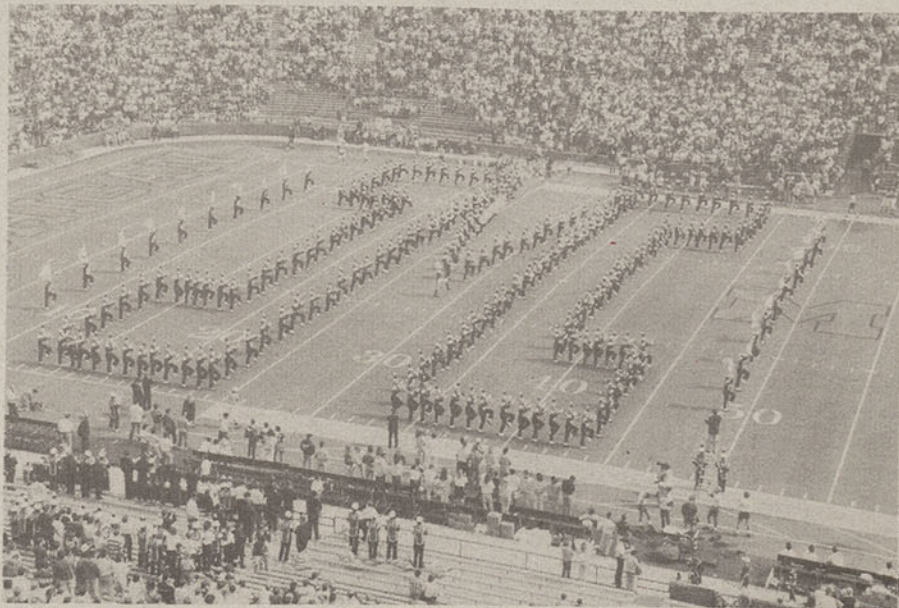
On the field, eight parallel lines unfold

with a snap into a solid block M that stretches the entire width of the field. After the majestic, trumpet-pealing "M Fanfare," the band quickly folds into lines and marches toward the student seats in the north end zone, switching to the U-M fight song, "The Victors." As they reach the goal line—and the song's chorus—the marchers rearrange themselves into an even bigger hollow M that floats intact back to center field as the song ends. Cued by Grapentine, the band swiftly marches into an M surrounded by a circle while playing Wake Forest's fight song—a traditional courtesy to opponents—the "Star Spangled Banner," and this summer's hit, "La Bamba," before melting into the sidelines. They have just time enough to reassemble in the stands before Eric Becher spots the Wolverines rushing from the tunnel and cues yet another round of "The Victors."

After nearly two decades of refinement during the Revelli/Cavender era, the pregame show has remained virtually untouched for over ten years. Still, the churning, dramatic performance never fails to rouse the crowd. Throughout the first half of the football game, Becher slips in choruses of "Let's Go Blue," "The Victors," and other musical exhortations and celebrations whenever the action on the field pauses.

The first half leaves some fans visibly disappointed; Michigan is winning, but it's not the usual romp expected over an unranked team. The band slips out of the stands just before the end of the half and lines up again in the tunnel. As the football team runs off the field, the band's percussionists break into "Let's Go Blue," and the rest of the musicians take up the chant. The players run past, high-fiving the musicians' continuous row of pristine white gloves with their calloused and taped hands. This is about the only place where the band and the football team they are here to support actually come face to face, and in the closeness of the tunnel it is an intense moment.

Today, the tunnel is even more jammed



After two decades of refinement in the Revelli-Cavender era, the band's pregame program—including playing "The Victors" from this hollow block-M formation—has remained virtually unchanged for ten years.

**Director Eric
other musical**

than usual. In the band's half annual Salute to bandry." The and unorthodox during the an The crowd lov a new tradition continued, it MSU game t band is present programs.

This year movie "Big." field, disapp booth, then re dark blue s Hawaiian sho antics like pla size canvas ke but patience b drags on. Afte full band still bers waiting i hear choruses ing from the zone.

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early October



Director Eric Becher keeps an eye on the football team, cueing "Let's Go Blue" and other musical exhortations whenever the action on the field pauses.

than usual. It is cluttered with props for the band's halftime show, the "Ninth Annual Salute to the School of Animal Husbandry." The original show was a zany and unorthodox mock tribute to MSU during the annual football game in 1979. The crowd loved it, and it quickly became a new tradition. Although the name was continued, it was shifted away from the MSU game to a game when no visiting band is present, to allow longer and longer programs.

This year's show is a takeoff on the movie "Big." Eric Becher appears on the field, disappears into a prop carnival booth, then reappears with his customary dark blue suit replaced by childish Hawaiian shorts. At first, movie-inspired antics like playing chopsticks on an over-size canvas keyboard amuse the audience, but patience begins to wear thin as the skit drags on. After five long minutes, with the full band still not on the field, band members waiting in the tunnel are startled to hear choruses of "BORing, BORing" rising from the student section in the end zone.

"It's getting harder and harder to come up with new ideas for these shows," Grapentine comments in a scripted joke that has a little too much truth for comfort. Grumbles a fan in the audience, "Bo killed the game and Becher killed the halftime show."

When Becher finally summons forth the full band, the audience's relief is palpable. Enthusiasm rises as the MMB marches through the old favorite "Hawaiian War Chant" and "New York, New York," complete with Rockette-style high kicks. But judging by today's reaction, the Salute to Animal Husbandry is a tradition whose appeal is beginning to wear thin.

"Line up on the south end zone. Rank leaders, look at chart one," Becher calls, bringing practice to order. It is early October. A snow-threatening wind

sweeps Elbel Field. The band is midway through the six home and two away games it will play for this season, not counting the January trip to the Rose Bowl.

Like ducks leading ducklings, the rank leaders positioned on each end of the lines assembled in a block formation guide the students under their jurisdiction to another part of the field.

It takes a few minutes of unscrambling before they are reassembled. Becher now orders an alignment drill. One of many during the rehearsal, it is an exacting measurement using bamboo poles marked with tape to line up each of the sixteen lines of fourteen marchers until even the diagonals are clean and plumb.

The band is working on its program for the Homecoming game against Indiana in nine days. To make the learning process easier and more efficient, Becher breaks each song and accompanying marching formation into small, digestible bits that are practiced over and over. Becher's vantage point atop his conductor's ladder allows him to see the emerging patterns, but to band members on the field, formations exist only as a series of maneuvers learned by rote.

"OK, we're going to have each row step off the yardline, move up two steps and mark time two, move up two, mark time two, until we reach the twenty-yard line. OK? OK!" Becher answers himself, echoed by shuffles and what could be murmurs of agreement.

Becher's whistle tweaks the players into action, then interrupts as soon as the band gets moving. "Some of us missed the step off," he chides. "Take it back." His voice resonates with patience; sometimes he laughs at the mistakes and other times he bites down hard on his words as he coaches and criticizes. But the closest he comes to swearing is a staccato "SHOOT!" (Cursing is not "Disney-approved," as MMBers say, referring to the band's preferred moderately conservative image.)

Band members bob into action with every whistle, but despite continual attempts, it takes them nine tries to move



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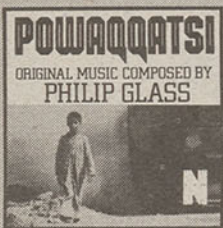
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MARCHING BAND *continued*



PETER YATES

Becher was the youngest college band director in the country when he was appointed in 1980. He has sometimes taken flack for boring programming, but is deeply respected by MMB members—not least for his ability to bench press 300 pounds.

fifteen yards from the starting point. Becher watches every move, exhorting or correcting as he runs between the ranks, or using the "squawker," his portable megaphone, from atop his ladder.

For each new song the band learns, there is the same meticulous dissection and reassembly before it begins to take shape. Since every show contains a majority of fresh music and marching routines, the need to learn new material is constant. The normal hour and a half daily practice time is two-thirds gone before the band reaches the end of the roughly assembled piece.

"Alignment here," Becher interrupts, summoning two women toting the bamboo poles. As the ranks are adjusted to half- and quarter-inch measurements, Becher explains the next move, referring to the music attached by lyres to most instruments. "From the beginning to section A, let's mark time doing the high step, and then when you get to A, everything else is glide step."

"Now, everybody get down," Becher orders. The band squats and stops talking: this usually means crucial instructions are coming up. It gets their attention, and allows the back rows a chance to see the director through the thicket of bodies and instruments.

He explains the next maneuver, dem-

onstrating with his bullhorn as his instrument. "At section B, as you move forward, you are going to slide your instrument to the left, turning your upper body as your feet continue to march straight ahead. Remember, your upper body is going to move to the left as your lower body keeps gliding straight ahead. Got it? OK!"

They jump to their feet, their murmurs multiplying to a rumble. The whistles take them through a few trials. As the band's series of sweeps take it up and down the field in a straight line, the band members turn and play toward the bleachers. The amassed sound of Herb Alpert's "A Taste of Honey" is focused on us with impressive force.

Becher clearly likes the result. "Back to letter B—OOOOH!" he exclaims. The band picks up his positive energy and responds with a guttural "UUUUUNH!" They charge back for another round, sweating despite the chill.

Some young former band members are watching from the bleachers with ever-widening eyes. "Is that *our* band?" one asks. It's not the "same band" they knew a few years ago, grumbles another. "All they need now are cowboy

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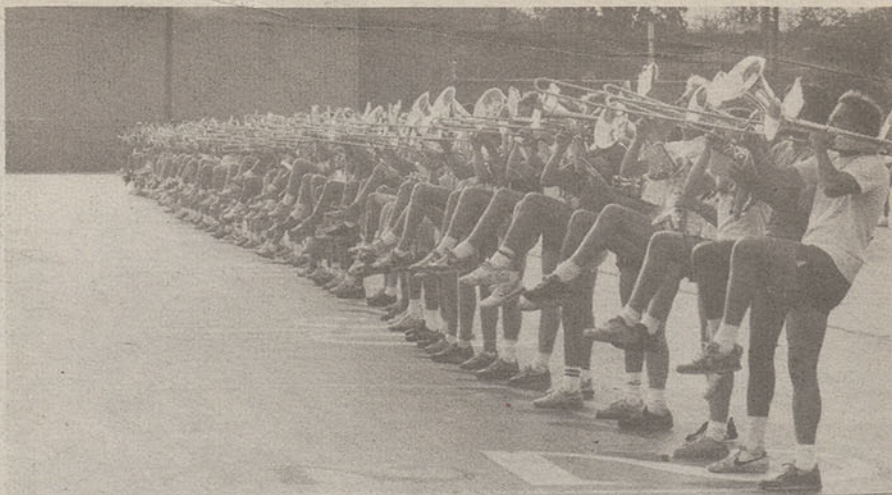
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MARCHING BAND continued



PETER YATES



PETER YATES

Innovation or sacrilege? For some numbers, Becher has replaced the familiar high step (top) with what he calls the "glide step." The new step makes playing easier, but some band alumni disdain Becher's break with tradition.

boots with fringe," someone in the crowd jokes.

The comment is a sarcastic reference to the glittery, flashy style of drum and bugle corps. There's a powerful tension between the older, military style bands like the MMB and the new upstart corps, which became enormously popular in the 1970s. Corps bands are partial to elaborate costumes—and to maneuvers exactly like the one Becher just taught the MMB.

In the minds of band loyalists, one of Glenn Richter's transgressions in his brief term as director was to introduce a few smoother corps-style routines into the energetic high-step tradition. He also tried to modify the high step itself into a smoother motion that made playing easier. Although Revelli and Cavender occasionally used the longer, smoother, corps-style step for classical pieces, the subject was so touchy that in his first two years, Becher stuck loyally to the high step. Then, during practices for the Blue Bonnet Bowl in December 1981, he deliberately didn't teach the band any marching maneuvers to go with music to a Barry Manilow ballad, "One Voice."

Finally—and only after band members objected that the choppy bounce of the high step would ruin the ballad's sound—he responded by introducing his first use of corps-style marching, which he prefers to call the "glide step." Becher follows developments in drum and bugle corps, and their influence has been increasingly visible ever since that bowl game. "Three years ago, we did maybe two corps drills all fall," complains one watcher at the October practice. "Now they're doing two

per show!"

"Eric is making variety an important aspect of the band shows," explains U-M band director Bob Reynolds. "So you won't see the same band during halftime this week as you saw last week." For years, the band has tried to stay attuned to its ever-changing student audience by playing contemporary popular music along with school standards. The incorporation of new marching styles into the traditional high-step program is another step in that direction.

"Audiences in today's video age are very sophisticated," Reynolds explains. "When the band comes onto the field, they expect an MTV video. There are sixty-odd channels on cable TV, and those folks are used to clicking to another channel if they aren't satisfied. But they can't do that with the band." That combination of impatience and high expectations was especially evident in the jeering at the September game against Wake Forest.

A more balanced critique comes from William Revelli, now eighty-six and emeritus director of bands. Revelli is no fan of some of the video-inspired innovations in marching bands, like spinning wheels and counter-rotating concentric circles. "If I turn on the TV and see another circle during a halftime show, I'll pretend it's a bull's-eye and shoot it," he sputters. But Revelli feels that for the most part the MMB has maintained the values he strove for: good marching, good playing, and representation of the school. "They need better musicality," he reflects, "but that could be due to the decrease in music majors in the band."

Up until about ten years ago, music education students comprised as much as three-quarters of the entire band. But as the music school has increasingly emphasized performance over teaching, the exertion of the marching band has come to seem a needless risk to musicians' future performing careers. This year, only eleven music majors are participating in the band—less than 5 percent of the total. "I'm not relying on my chops a lot to get a job," explains music education student Mark Klintworth, one of the eleven. "And I didn't want to be sheltered, so I joined the band."

Despite diminished professional interest from serious musicians and the mixed response from student audiences, the band's appeal to its student members is higher than ever. Every year, more and more marchers are attracted to the band's tryouts. This year is the largest group ever, with well over 300 members even after Band Week cuts. As the numbers grow, an \$800,000 expansion of Revelli Hall is in the works, and there aren't enough uniforms for everyone. (More are on order.)

The MMB caps its on-the-field membership (the Block Band) at 225, the maximum number allowed to play at the Rose Bowl. That leaves an overflow of almost ninety members, who comprise the reserve band, available to fill in if openings occur due to injuries or dropouts. Also, a weekly series of challenges allows reserve members to compete for spots among the 225 in the Block Band. The name refers to both the basic rectangular practice formation and to the marching block-M formation from which the band plays "The Victors" before every game.

The motivation that keeps even the reserves patiently on call is the band's combination of discipline and family feeling. To many members, being part of the MMB is an intense period of self-development. "Revelli and I always believed that everything we did on the field had to relate to life itself, because if it didn't it was useless and not worthwhile," recalls retired MMB director George Cavender, now sixty-eight. "We didn't ask someone to pick up their feet for the sake of the show; we did it because we wanted them to learn what it was like to give 150 percent of themselves. Many young people come to the university never having experienced that."

His eyebrows rise and he speaks between clenched jaws in a dramatic voice that, while never quite raised, has the effect of a yell compacted into a tight whisper. "I've always told the band, 'You don't do it for me. That's no reason to ever strive to do something. You have to do it because it's something you want to do.'"

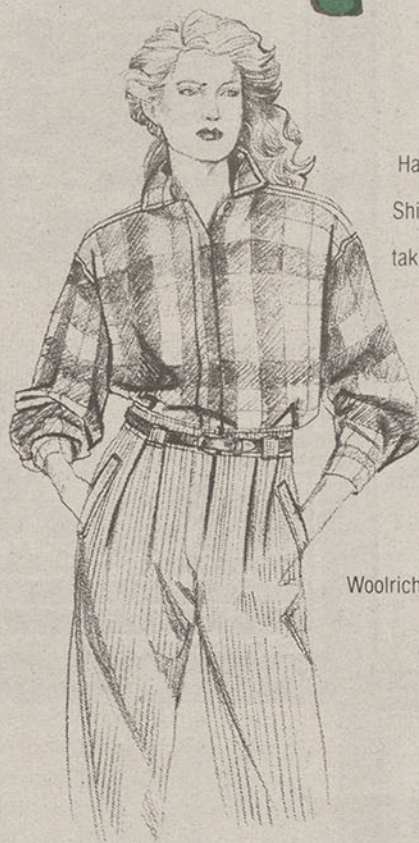
Suddenly, his voice drops to a more conversational level. "As a teacher, you're always striving to get everyone producing 150 percent effort. And the one time that ever happened was not during one of the many bowl games. The biggest



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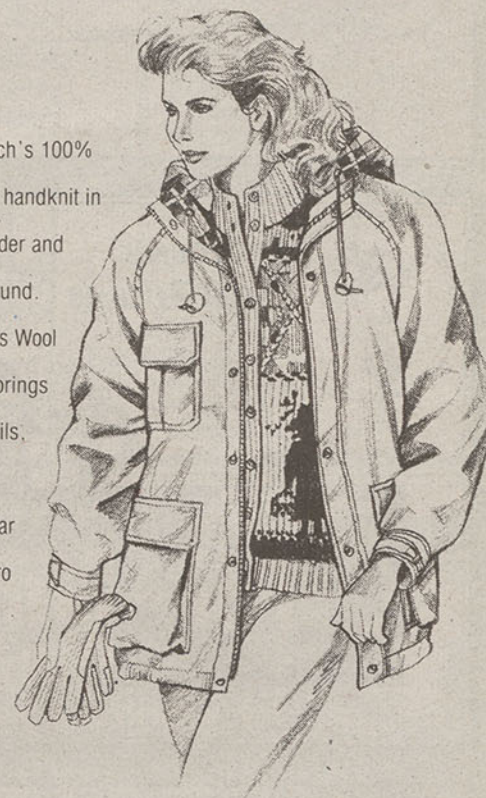


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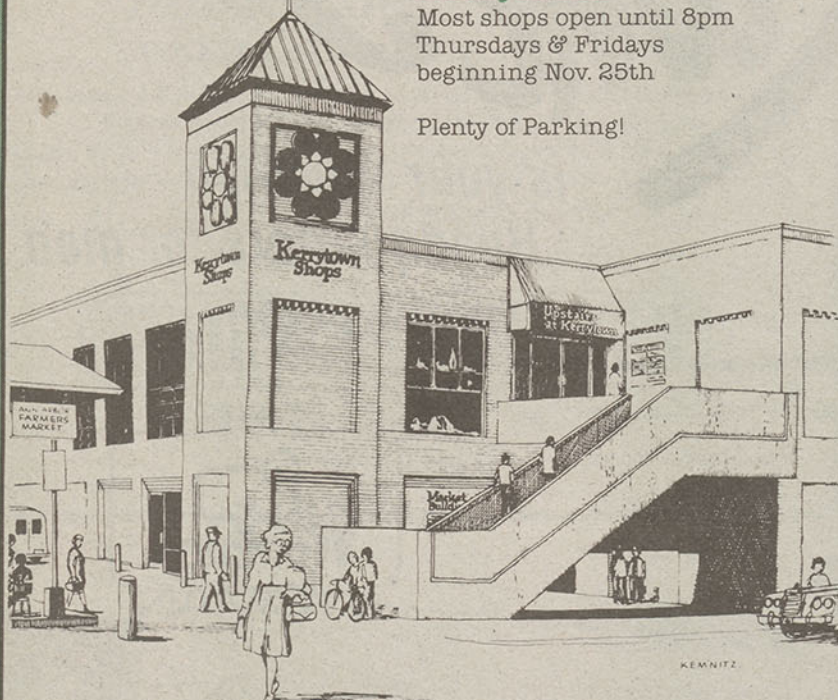
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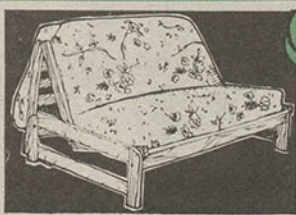
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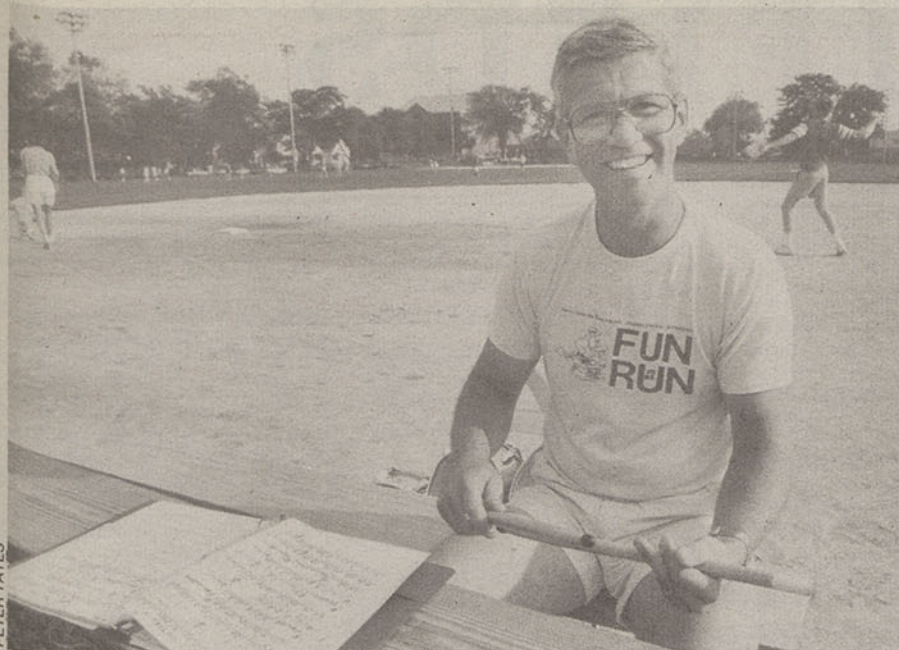
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The MMB attracts students with its mix of excitement, discipline, and family feeling. "Being in the marching band is a dream I've had all my life," says snare drum player Bob Schikora, 41.

thrill of my life came during a practice; no audience, no uniforms, with our old grubbies on.

"Well, the day before the Orange Bowl, I was ready to call it a day, and I said, 'OK, gang, this is the last shot. It's up to you to make it happen.'"

"It was low-key, no big impassioned speech, no screaming and yelling—but the band got particularly quiet, and I wondered if they were pooped out.

"The whistles went off, and I knew what had happened. . . . Every man and woman out there was giving 150 percent, and it was like an electric shock went through us all.

"They came off the field emotionally and physically drained; several even fell down. There was none of the usual yelling. They had no energy for that.

"There was only one thing to do," he says matter-of-factly. "I cried like a baby."

In addition to the eight regular-season performances every year, plus the frequent bowl trips, the band steadily adds more extracurricular shows to its busy agenda. Outside appearances include a University of Toronto game, a Lions game at the Silverdome, the all-campus Band-O-Rama at Hill Auditorium, a concert at Crisler Arena, and appearances by small groups of student volunteers at dozens of local elementary schools and at one select high school somewhere in the vicinity.

The outreach efforts help assure the band's statewide visibility now that TV broadcasts no longer include halftime shows. They may also help to bring future generations of students to Revelli Hall and the rigors of Band Week.

"Being in the marching band is a dream I've had all my life," says snare drum player Bob Schikora. That's a good deal longer for Schikora than for many of his teenage colleagues. Schikora is forty-one, and works part-time at a construction site when he's not at the U-M for his four classes as a special student, which include

percussion pedagogy and marching band.

Ever since his Detroit high school marching band days in the 1960s, Schikora was intrigued by the idea of playing with the MMB. But it wasn't until he saw his first game at Michigan Stadium last year that he took steps to join. Schikora cares for his elementary-age son and daughter after school, so they come along and watch from the stands or do homework in Revelli Hall during practice.

"I must say, the marching band has been the key to all the successes in my life," says software engineer and former band member John Stout, thirty-one. For the last twelve years, even before he marched a step with the band, Stout has been their personal music arranger. He has earned both bachelor's and master's degrees from the School of Music and is a published and often-commissioned band arranger.

Stout and his wife, Gail, vice president of the MMB Alumni Association and another former band member from the Cavender era, are parents of a two-year-old son, Michael. Besides his family responsibilities and his regular work, Stout continues to spend thirty to forty hours a week doing arrangements for the band.

"Nowhere else in their college career can students get exposure to mental and physical discipline," Stout explains of his continuing devotion to the MMB. "Most kids think that to do well in the world, they need to lock themselves away in a library study carrel for four years. But there's nothing like band to teach you to work together as a group—except sports and perhaps ROTC, but that can't be nearly as much fun.

"Even though MMB is abusive—that is to say, rigorously athletic," Stout laughs, "it's almost a spiritual thing. It's above fun. Fun doesn't even begin to describe it. It's extremely artistic, and you have a hundred thousand people behind you, singing along.

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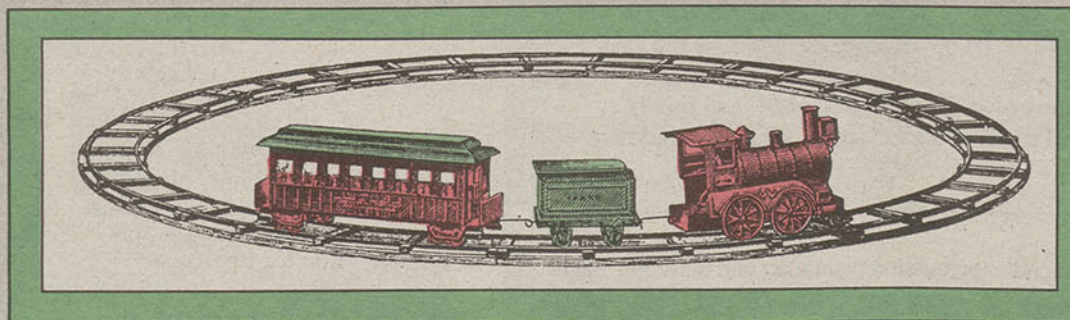
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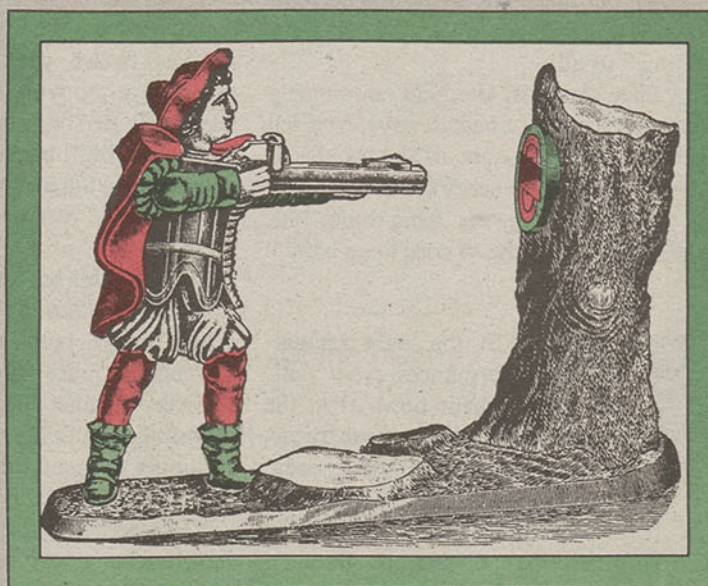
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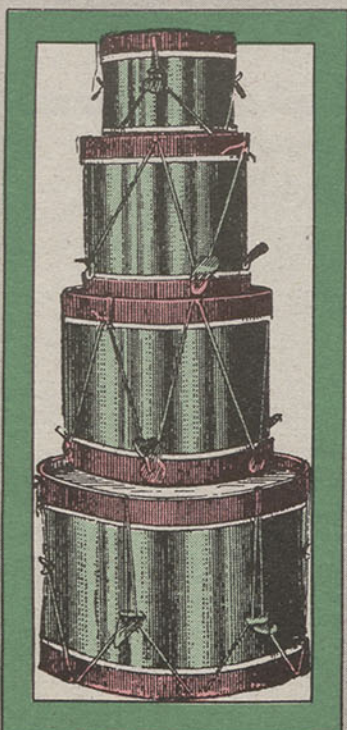
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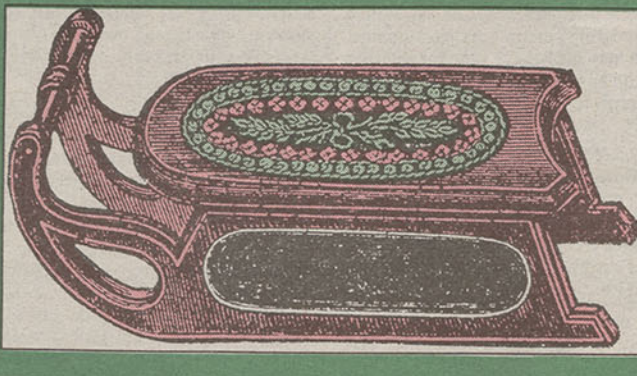
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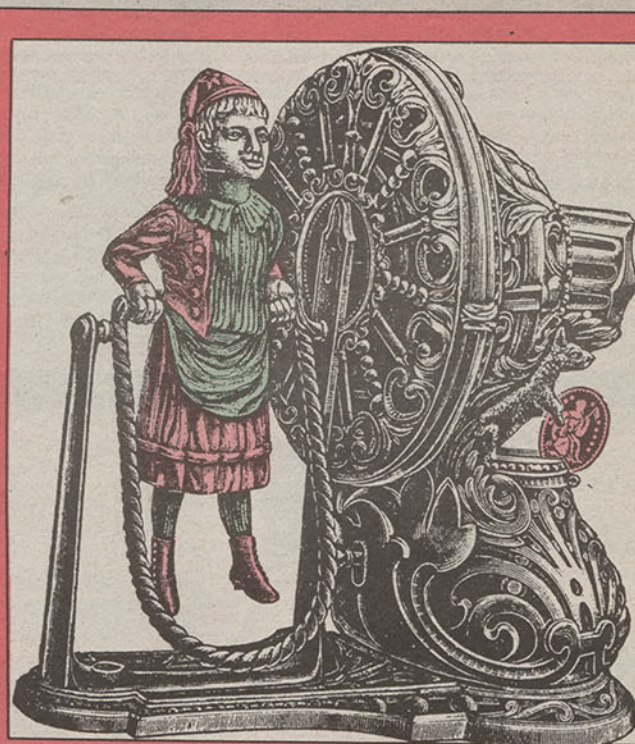
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Personals

As, kf, mw, rh, rj, sc, & sw! Remember the time capsule! Burns Park, 12 a.m. 1/1/00

SM, 32, educated, sincere, honest, likes movies & music. Seeks, female, 24-38, for relationship. Box 26S, 206 S. Main, AA 48104.

SJM, 30, 5'8", college graduate, seeks slim, attractive SJF, 22-32, who enjoys movies, concerts, dancing, dining out. Reply Box 11S, 206 S. Main, AA 48104.



SWM, U-M graduate, nonsmoker, enjoys intellectual and cultural as well as social activities. Seeks intelligent, attractive, trim, warm, compatible SWF, approx. 35-45, who is interested in a caring, honest, committed relationship. Box 1041, AA 48106.

SWM, 32, great looking professional. Dark hair, blue eyes, athletic build. Enjoys romance, bike riding, skiing, dancing, movies, and quiet evenings. Would love to meet attractive, intelligent, fun-loving, spontaneous woman with a great sense of humor who wants to be treated like a lady and a friend. If you can handle open & honest communication, long back rubs, & not smoking, please reply Box 11P, 206 S. Main, AA 48104.

Sunny, creative, fit SWF seeks SWM, 30-50, who likes books, animals, fresh bread, and laughter. Box 12P, 206 S. Main, AA 48104.

Female co-worker doesn't want to see this SW hunk go to waste. He's 33, very handsome, athletic, smart, sensitive, funny (and blushing). He's also a lawyer. Ladies respond to Box 22S, 206 S. Main, AA 48104.

SWM, 31, health-conscious, earth-conscious, quiet, educated, seeks a relationship with a woman for sharing feelings, intimacy, and mutual personal growth. Box 23S, 206 S. Main, AA 48104.

SWM, 35, ambitious, honest, clean, attractive transvestite, seeks tall, slender, pretty D/SWF for companionship, relationship or whatever. Please send photo and phone. Box 10S, 206 S. Main, AA 48104.

This should be easy. I am looking for a male age 45 years or older who smokes, is a light drinker and is overweight. I would like him to match my effervescent personality and be able to laugh at life. I am a 44-year-old WWF who is studying Hospice, likes to read, enjoys most types of music, dining out, and travel. I am overweight and not interested in dieting. If this piques your interest send letter and photo to Box 16P, 206 S. Main, AA 48104.

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Cute, funny, petite, bright DWF, 43, with a penchant for writing, rock 'n' roll, Tao te ching, and drag races, seeks nonsmoking, light drinking male who's ready to explore this "thing called love." Box 14P, 206 S. Main, AA 48104.

SWF, blond, blue-eyed, professional, 32, with brains, beauty, and humor seeks SWM with whom to endure and enjoy winter in Ann Arbor—let's spark a fire! Box 13S, 206 S. Main, AA 48104.



Fun-loving, adventurous, attractive GWF, early 40s, seeking to meet other GFs. Box 10P, 206 S. Main, AA 48104.

Intrepid **SWF**, 36, slim, sociable, witty, enjoys birding, theater, Max Ferguson, & pie baking. Seeks semi-traditional, educated, nonsmoking gentleman of character & humor to share new pastimes & old. No TV nuts! Box 17P, 206 S. Main, AA 48104.

SBF desires a Santa for X-mas. So if you are all grown up, between 38-50, independent, secure, and looking for a downright super, well-rounded woman, write Angel, Box 2581, AA 48106.

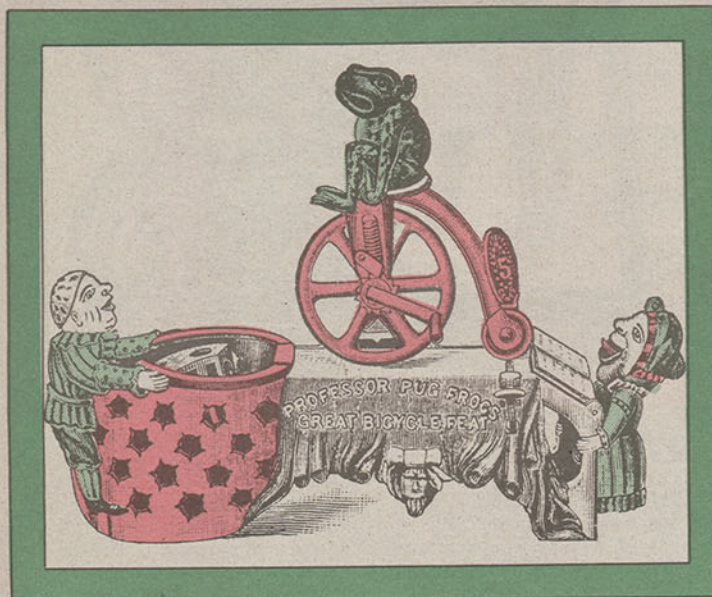
SWF, 28, seeks a tall **SWM** who enjoys sports, movies, outdoors, & traveling. I love my work, family, & friends and would like to meet someone who is optimistic & respectful of others. Write to Box 87722, Canton, MI 48187.

SWF, 42-year-old lawyer, has decided it's a two-by-two world. Friends chose "warm, vivacious, very pretty, and witty" to describe her and want worthy counterparts to respond to Box 21S, 206 S. Main. AA 48104.

A full-body illustration of a young girl standing and facing slightly to the left. She is wearing a green dress with a red collar and a large red bow at the waist. Her head is covered by a red headscarf with a large bow on top. She is also wearing red shoes and white socks. The illustration is set against a plain background with a red border.

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SWF, 39, loves nature, humor, adventure. Professional, athletic. Enjoys music, dancing, spontaneity, intimacy, and independence. If you are a SWM, have inner strength, enjoy life, don't smoke or do drugs, and would like to add a new friend to your life write a brief description of yourself and reply to Box 18P, 206 S. Main. AA 48104.

SWM, 38, athletic physician with wide interests: literature, racquetball, all kinds of music, and the life of the mind in general. Seeks very bright, fit, warm woman. Send brief note, photo if possible. Box 14S, 206 S. Main, AA 48104.

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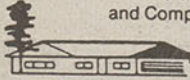
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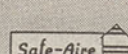
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THE PICK OF THE FLICKS

By PATRICK MURPHY

See Events for complete film listings and details about prices and locations.

"Frida"

Paul Leduc, 1984
108 mins., color, Spanish, subtitles
Sat., Dec. 3, MLB 3; 7 & 9:30 p.m.
Ann Arbor Film Co-op
Also, Dec. 13-16, Mich., varying
schedule (see Events)
Michigan Theater Foundation

Frida Kahlo was a Mexican artist and the wife of muralist Diego Rivera. When she died at age forty-four in 1954, Kahlo left behind a body of work that surrealist critic Andre Breton called "ribbon wrapped around a bomb." Her husband acknowledged her simply as "the best painter of our epoch." He described her art as "acid and tender, hard as steel and delicate and fine as a butterfly's wing, lovable as a beautiful smile and profound and cruel as the bitterness of life."

As a child Kahlo was stricken with polio and endured a grotesque physical injury. Burdened with pain her whole life, she remained undaunted, remarking once that "nothing is worth more than laughter. It is strength to love and to abandon oneself, to be light. Tragedy is the most ridiculous thing."

Married twice to Rivera, she lived a life as tumultuous as her art. A lifelong friend to many Mexican artists, she was sympathetic to the Mexican revolution, and she and Rivera were also friends of Leon Trotsky when he took refuge in Mexico.

Leduc's film is highly impressionistic, beginning with Kahlo's funeral and jumping from flashback to flashback to cover the essential moments in the life of this little-known but remarkable woman.

"Frida" has received glowing reviews in Europe and in California. Its December 3 screening will be accompanied by a discussion of Kahlo's work.

"Duck Soup"

Leo McCarey, 1933
79 mins., b/w
Sat., Dec. 3, Angell A, 8:50 p.m.
Cinema Guild

The question of which is the greatest Marx Brothers film will probably never be settled, but "Duck Soup," a witty political satire, is certainly the leading contender. It is the team's fourth film, the second written from scratch. What makes it so good, however, isn't the writing, but rather the skilled direction of Leo McCarey, one of Hollywood's ablest comedy directors.

Groucho plays Rufus T. Firefly, the belligerent leader of Freedonia, "land of the spree and home of the knave." With his characteristic flair for anarchy, he promptly steers the country into a war with neighboring Sylvania. Chico and Harpo are first spies and then infantry; Zeppo plays a light-brained singer.

This is the film with the inspired, now famous mirror sequence: Harpo, dressed exactly like Groucho, appears opposite him in a doorway and apes his every move, trying to convince Groucho (and the audience) that he is just looking into a mirror. Among the production numbers is "This Country's Going to War," a clever satire on war fever.

McCarey's direction resulted in a more sophisticated level of visual gags than previous Marx Brother films had. Notoriously "undirectable," the team allowed McCarey to experiment; the result was the first real growth in their film work since "Animal Crackers."

Two other Marx Brothers films are being screened on this date—"Animal Crackers" and "Monkey Business." It's a generous treat for their fans.



Director Leo McCarey (left) with Chico (center) and Harpo Marx on the set of "Duck Soup." A Marx Brothers triple treat is here Dec. 3.

"The Lion in Winter"

Anthony Harvey, 1968
134 mins., color
Fri., Dec. 9, MLB 4; 7 p.m.
Mediatrix

James Goldman adapted his own powerful Broadway play about Henry II of England and his wife, Eleanor of Aquitaine. It is an epic of family conflict on every level—sexual, personal, political, historical.

The scene is Henry's Christmas Court at Chinon in 1183. He fetches Eleanor from permanent house arrest in another castle so that she can participate in his discussions with three of their sons, princes Richard, Geoffrey, and John, about such sensitive matters as who will succeed the fifty-year-old Henry and who will marry his mistress. (The eldest son, Henry, has already turned against his father—with his mother's blessing.) The discussions unleash a firestorm of anger, devousness, old grievances, ambition, posturing, and, rarely, familial affection.

The series of verbal confrontations are the heart of the film. Goldman's brilliant dialogue reveals characters that are curious hybrids, part historical, part universal. With strong performances, their various elements are melded into creditable people.

O'Toole's Henry is a robust monarch who cultivates conflict in those around him. It keeps them off balance, cements his hegemony, and serves to instruct his sons about the realities of statecraft. Hepburn's Eleanor is a fierce, wounded woman. She annulled her first marriage to wed Henry, but he has long since departed her bed, hinting that her lands were all he really wanted. Despite everything she still loves Henry, although she is not above trying to destroy him.

"The Lion in Winter" is a festival for actors grand enough to play Goldman's extravagantly imagined characters. Goldman's screenplay won an Oscar, Hepburn received one, and O'Toole garnered a nomination. It is hard to imagine better work than this. With Anthony Hopkins and Timothy Dalton.



Tony Curtis drops his female persona to charm Marilyn Monroe with a pretty good Cary Grant imitation. "Some Like It Hot," Billy Wilder's wacky comedy, is in town Dec. 9.

"Some Like It Hot"

Billy Wilder, 1959
122 mins., b/w
Fri., Dec. 9, MLB 3; 9 p.m.
Cinema Guild

"Some Like It Hot"—sexy, daring, and uproariously funny—is one of the kinkiest (and best) comedies of the 1950s. The comic mainspring of Billy Wilder and I. A. L. Diamond's script is an old one—men in drag. Two transient Prohibition-era musicians inadvertently witness the St. Valentine's Day Massacre; fearing for their lives, they disguise themselves as female musicians and join an all-girl band en route to Florida.

Joe (Tony Curtis) and Jerry (Jack Lemmon) are reincarnated as Josephine and Daphne, respectively. Wilder knows that, left standing still, the whole premise might unravel, so he keeps the gags and plot twists moving at breakneck speed. Despite all the burlesque humor the film retains a beguiling innocence, primarily through the brilliant performances of Curtis and Lemmon, and of Marilyn Monroe as Sugar Kane, the band's singer. In this sexiest of all her films, she retains the warmth and innocence that was her trademark.

It is said that "Some Like It Hot" was difficult to make. Monroe's tardiness and unreliability threw the production into an uproar, and even before it opened verbal warfare among the participants had already erupted in the press. Mercifully, none of that conflict is evident on the screen. This is vintage craziness that never stops. With George Raft and Joe E. Brown.

"The Night of the Hunter"

Charles Laughton, 1955
93 mins., b/w
Sat., Dec. 10, Angell A, 7 p.m.
Ann Arbor Film Co-op

This story could have been plucked right out of nineteenth-century melodrama. It is an American Gothic story adapted by James Agee from Davis Grubb's novel and directed with great sensitivity by British actor Charles Laughton in his only effort as a director.

The impoverished father of two little children hides loot from a robbery in the girl's doll. When their father is killed, a smooth-talking preacher (Robert Mitchum) swiftly woos their widowed mother (Shelley Winters) and then embarks on a relentless search for the money.

Wise to this pious psychopath from the start, the children flee him almost reflexively. Their odyssey forms the backbone of this lyrical yet frightening film. Following right behind them, just at the edge of the shadows, lurks the greedy preacher. It is the classic confrontation between good and evil.

While it is hard to compare "The Night of the Hunter" with any other American film, it feels very American—in its sense of place, its portrayal of nature, and the references to the Bible scattered throughout. The complexity and lyricism of Stanley Cortez's cinematography suggest "Citizen Kane," or even Cortez's own earlier work in "The Magnificent Ambersons."

"The Night of the Hunter" is a film you see once and think about for a long time. It seems to lodge itself in memory the way a fairy tale can. Its unfortunate reception at the box office helped doom Laughton's career as a director. Judging from this film, it is a lamentable loss. With Lillian Gish.

"It's a Wonderful Life"

Frank Capra, 1946
129 mins., b/w
Sat., Dec. 10, MLB 4; 7 & 9:30 p.m.
Cinema Guild

Frank Capra's Christmas saga of selflessness and redemption in a small town is widely cited as his masterpiece, the most concise, poetic expression of his convictions about the human condition.

George Bailey (Jimmy Stewart) is an apparently unremarkable man. To be sure, he has distinguished himself on various occasions—as a boy, he even saved his brother's life. But although he is as gifted and ambitious as the best of his classmates, George all his life has sacrificed his personal dreams in order to serve his family or his neighbors.

By early middle age, George has a loving wife, three children, a creaky old house—and the unsought stewardship of his father's friendly but shaky savings bank. He has also made a powerful enemy—the town's richest man, Mr. Potter (Lionel Barrymore), who openly lusts after the last financial plum in town outside his ownership, the Bailey Savings and Loan Association.

When, through another's mistake, the bank appears doomed and his self-sacrifice seems destined to be repaid with criminal prosecution, George Bailey tumbles into black despair, wishing fervently he had never been born. An angel (Henry Traver) arrives, and George is given the opportunity to visit a world identical in every way to this one, save for his presence.

It is a far sadder, far meaner place. Bedford Falls is Potteryville, in acknowledgement of its undisputed master. George's brother has died as a child; his widowed mother, poor and embittered, is totally alone. The terrible evidence of the difference one soul can make mounts at every turn of George's visit.

The film is unabashedly sentimental, but it is irresistible. Among the excellent cast, Jimmy Stewart shines. Donna Reed is excellent as his wife. Lionel Barrymore as the perfidious Potter projects a villainy so profound that it makes Bailey's decency all the more precious.

Although this film is on television repeatedly during the season (sometimes in a dreadful colorized version), it deserves to be seen in a theater, without interruption, for the enhanced reality of the big screen. With Thomas Mitchell, Beulah Bondi, and Gloria Grahame.

Also Recommended:

"Who's Afraid of Virginia Woolf?" (Mike Nichols, 1966). Fri., Dec. 2, Angell A, 7 and 9:30 p.m.

"Animal Crackers" (Victor Heerman, 1930). Sat., Dec. 3, Angell A, 7 p.m.

"Monkey Business" (Norman McLeod, 1931). Sat., Dec. 3, Angell A, 10:10 p.m.

"Summertime" (David Lean, 1955). Fri., Dec. 9, MLB 4; 9:30 p.m.



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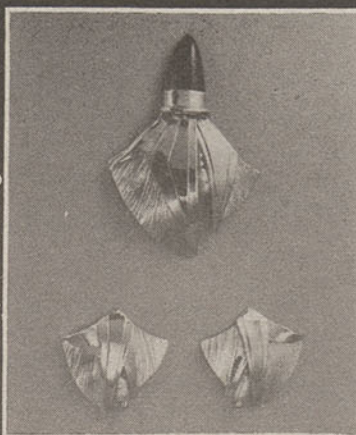
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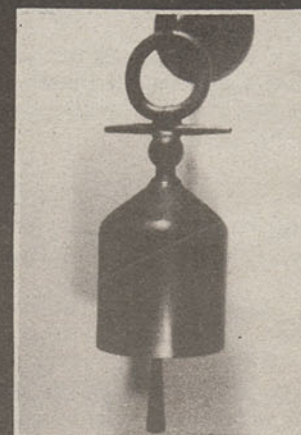
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ARTFUL EXCHANGE GALLERY. Stewart, Dzubas, and Rouault. December. Resale gallery with constantly changing displays of antique to contemporary art in all media. Featured this month: originals of New Age record and cassette covers by Norm Stewart; a large silk screen by Friedel Dzubas (a student of Paul Klee); several prints by Rouault; and a few Andy Warhol prints. Also, African, Asian, and pre-Columbian art. Note: The gallery is moving soon (date to be announced) to 215 E. Washington. Wed.-Sat. 10 a.m.-5 p.m. 418 Detroit St. 761-2287.

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WILLIAM L. CLEMENTS LIBRARY. Saint Nicholas to Santa Claus: The Creation of the American Christmas. Through December. Display of some of the earliest American Christmas artifacts, including the first American Christmas card (made in 1785), early paper ornaments, toys, games, advertisements, and printed music. A Victorian-style Christmas tree surrounded by antique toys graces the library's main hall. Mon.-Fri. 10:30 a.m.-noon & 1-5 p.m.; Dec. 10 & 17 10:30 a.m.-5 p.m. S. University at Tappan. 764-2347.

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Other Exhibits

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This version of Santa Claus, created by Thomas Nast, was popular in the 1840s. This and other Christmas artifacts are part of the Clements Library's exhibit "Saint Nicholas to Santa Claus: The Creation of an American Christmas," on display through December.

CRAZY WISDOM GALLERY. Gallery Artists. Through January 1. Stained glass ornaments with Buddhist themes by Georgine Lynette, beadwork jewelry and ceremonial pieces by Palma Cady and Susan Hoge, jewelry by Jon C. Diem and Carolyn Johnson, 3-dimensional paper works with Native American themes by Aiji Pipho, and hand-blown glass by Barbara Wallace. Mon.-Thurs. & Sat. 10 a.m.-6 p.m.; Fri. 10 a.m.-8 p.m.; Sun. noon-5 p.m. 206 N. Fourth Ave. 665-2757.

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FORD GALLERY (EMU). Cross Section: Art Education Exhibit. Through December 16. A multitude of works in all media by area public school children grades kindergarten through high school. Mon.-Fri. 9 a.m.-5 p.m. Ford Hall (near McKenny Union), EMU campus, Ypsilanti. 487-1268.

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HATCHER LIBRARY RARE BOOK ROOM (U-M). The Christmas Story Seen Through the Evolution of the English Bible. Through January 28. Papyri, manuscripts, and early printed Bibles, from the earliest extant papyrus manuscripts through the 1611 King James Bible. Bibles are opened to the Nativity narrative in the Gospel of Luke where possible. Note: The library is closed December 24-January 2. Mon.-Fri. 10 a.m.-noon & 1-5 p.m.; Sat. 10 a.m.-noon. Room 711, Harlan Hatcher Graduate Library. 764-9377.

KELSEY MUSEUM OF ANCIENT AND MEDIEVAL ARCHAEOLOGY (U-M). Symbol and Artifact/The Hand of Man: Creative Expression in the Stone Age. Through December 1. These two related exhibits focus on Stone Age art and technology. Ancient Locks and Keys. Through March. Exhibit of 50 ancient keys, locks, bolts, latches, and door bars from Roman Italy and Graeco-Roman Egypt. Mon.-Fri. 9 a.m.-4 p.m.; Sat. & Sun. 1-4 p.m. 434 S. State. 764-9304.

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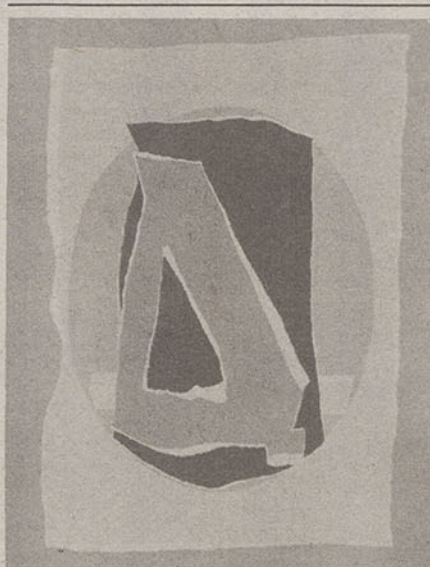
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MATTHAEI BOTANICAL GARDENS (U-M). Daily 10 a.m.-4:30 p.m. 1800 N. Dixboro Rd. 763-7060.

MICHIGAN LEAGUE GALLERY. Snowflakes. Through December 22. Intricately designed snowflakes cut from paper by U-M Health Services physician Thomas Clark. Mon.-Sat. 11:30 a.m.-7:30 p.m.; Sun. 11:30 a.m.-2:30 p.m. Michigan League Buffet, 911 N. University. 764-0446.

LE MINOTAURE. Bernard Thomas Roudeix. Through December 31. Acrylic paintings and drawings from 1971-1973 by this Parisian artist. Sun.-Tues. 2-5 p.m.; Wed.-Sat. 11 a.m.-5 p.m. 115 E. Ann. 665-0445.



Abstract screen prints, etchings, and lithographs by the late Adja Yunkers, including this 1972 serigraph, are on view at the Alice Simsar Gallery, December 3-January 11.

MUSEUM OF ART (U-M). As Good As Gold: A Celebration of Two Decades of Gifts by the Friends of the Museum of Art. Through December 18. A mini-museum of works in all media from diverse cultures and periods, made possible by Friends' contributions. Unseen America: Small Oils from the Permanent Collection. Through January 8. Features seldom-seen 19th-century American landscape paintings, and several recently restored works on view for the first time. Tues.-Fri. 10 a.m.-4 p.m.; Sat. & Sun. 1-5 p.m. S. State at S. University. 763-0395.

NORTH CAMPUS COMMONS. Chelsea Painters. Through December. About 20 paintings in various media by this well-known group of local painters. Mon.-Fri. 8 a.m.-5 p.m. Bonisteel at Murfin,

North Campus. 764-7544.

ONE ONE EIGHT GALLERY. Paintings on Paper. Through December 2. Recent gouache paintings on paper by Maine artist Ron Ghiz. Mon.-Fri. 10 a.m.-4 p.m.; Sat. 10 a.m.-2 p.m. 118 N. Fourth Ave., between Huron and Ann. 662-3382.

ORION GALLERIES. Fine mineral specimens, fossils, ancient coins, and more. Tues.-Sat. 11 a.m.-6 p.m.; and by appointment. 119 E. Liberty (lower level). 665-6322.

DOUG PRICE PHOTOGRAPHS. Edward S. Curtis. Through December 24. Large collection of Edward S. Curtis's photographs of North American Indians. Mon.-Fri. 11 a.m.-6 p.m.; Sat. 10 a.m.-5 p.m. 113 W. Liberty. 995-1891.

RACKHAM GALLERY. Throne Rooms. Through December 4. Installations by U-M students Rick Chapman, Emily Keenan, Ellen Lader, Luke Mandle, Ed McDonald, Liz Patek, and Curt Wallen. BFA Degree Show. December 8-20. Works in various media by U-M art students Redna Chaffers, Davida Cook, Will Rutledge, and Maureen Troy. Mon.-Fri. 9 a.m.-5 p.m. Rackham Building, 915 E. Washington. 764-8572.

SLUSSER GALLERY (U-M). Medical and Biological Illustration MFA Show. Through December 6. Medical sculptures and anatomical, surgical, botanical, and ophthalmological drawings and paintings by U-M students John Foerster, Rick Gersony, Jaye Schlesinger, and Kathleen Wagner. BFA Degree Show. December 8-17. Works in various media by U-M art students Tina Hetzel, Marty Norton, and Mary Schoenfeldt. Mon.-Fri. 1-4 p.m. U-M Art & Architecture Bldg., Bonisteel Blvd., North Campus. 764-0397.

SIGNED DESIGNS GALLERY. Gallery Artists. December. Limited-edition lithographs by Robert Bateman, Nita Engle, Howard Terping, Charles Wysocki, Bev Doolittle, and more. Mon.-Thurs. & Sat. 10 a.m.-5:30 p.m.; Fri. 10 a.m.-7 p.m. Liberty Plaza, 247 E. Liberty. 662-4211.

ALICE SIMSAR GALLERY. Adja Yunkers. December 3-January 11. Abstract screen prints, etchings, and lithographs from 1973-1983. Note: The gallery is closed December 25-January 2. Tues.-Sat. 10 a.m.-5:30 p.m. 301 N. Main. 665-4883.

16 HANDS. New Gallery Artists. December. Colorful knitted necklaces by Ann Arbor weaver Carol Furtado; metal jewelry by nationally recognized artist Thomas Mann; richly textured stone-ware by Anne Goldman; pins and earrings combining silver, gold, copper, freshwater pearls, and gemstones by talented Ann Arborite Nels Nelson; exotic hardwood letter openers by Mike Lucas; richly colored silk screens of Michigan wildflowers by Kalamazoo printmaker Denise Liecicki; and more. Mon.-Tues. & Sat., 10 a.m.-6 p.m.; Wed.-Fri. 10 a.m.-8 p.m.; Sun. 1-5 p.m. 119 W. Washington. 761-1110.

SOUTHERN CROSS GALLERY. Art and Artifacts from New Guinea. Through February 1. Antique and recent ritual masks, carvings, weapons, and jewelry. By appointment, 10 a.m.-8 p.m. 1850 Joseph St. 996-1699.

STEARNS COLLECTION OF MUSICAL INSTRUMENTS. Includes a wide variety of rare instruments, including 18th- and 19th-century winds and percussion, along with photographs and conservation tools. Some instruments may be played by visitors. Thurs.-Fri. 10 a.m.-5 p.m.; Sat.-Sun. 1-8 p.m. Stearns Building, 2005 Baits Drive (off Broadway), North Campus. 763-4389.

U-M HOSPITALS. December 5-January 3. Lithographs by Marcel Marceau (University Hospital and Taubman Center 1st-floor lobbies). Also, ceramics by the Potters Guild (Taubman Center 1st-floor lobby) and pastel drawings on handmade paper by Schiere Melin (main hospital 2nd-floor west corridor). Daily 8 a.m.-8 p.m. 936-ARTS.

UPLAND GALLERY. Gallery Artists. All month. Mon.-Wed. & Fri. 10 a.m.-6 p.m.; Thurs. 10 a.m.-8 p.m.; Sat. 10 a.m.-5 p.m.; Sun. noon-4 p.m. North Campus Plaza, 1753 Plymouth Rd. 663-0114.

VISION GALLERY OF MODERN ART. Dana Ray. Through December 22. Two large, mixed-media, 3-dimensional paintings using bright colors and animal imagery by this local artist. Mon.-Sat. 10 a.m.-5 p.m. 207 S. Fourth Ave. 665-6333.



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*December at the
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TIM ALLEN—December 9-11



SHEILA KAY—December 28-30

EDDY STRANGE, December 2-4—Don't let the name fool you. Oh, he's not your typical boy-next-door sort of comic. The fact is, he's definitely from "out there somewhere," but once you get past the appearance, the rest is pure unadulterated hilarity. One of our audiences' perennial favorites, and a don't-miss show if you haven't seen him before!

TIM ALLEN, December 9-11—Yeah! The bad boy of the national club circuit returns to the scene of the crime! That's right, the language gets a little rough, but if you're looking for one of the deadliest joke slingers in the business, here's your man. It's been said some acts can't leave the stage without a big laugh. Tim Allen can't leave the stage without destroying. The creative director of Catch a Rising Star in New York says it best when quoted after a recent Tim Allen appearance: "He came. He killed. He left." This is a don't miss show for the not-so-faint-of-heart crowd!

BERT CHALLIS, December 16-18—Smart, sardonic observations from this outstanding national circuit regular!

KIRKLAND TEEPLE, December 21-23—The MainStreet's founder picks up where he left off during his brief visit last month, and this time around his rantings and ravings and other stories can be heard, some say witnessed, for four exciting shows!

SHEILA KAY, December 28-30—Watch out gang, she's back! Yow! That's right! Miss Prissy Herself! (right!) If you haven't caught on by now, Ms. Kay ain't your soft-spoken sort. She's more your straight talkin' sort—only with, shall we say, lots of colorful language. It's a mighty merry Christmas week as we present another kick-ass headliner for the hardy!

NEW YEARS EVE, December 31—We're laughing the year away with Ms. Kay and friends and as always for this Year Ender Bender—get your tickets early! 2 shows 8:00 and 10:30! (Special engagement evening. Sorry, no discounts, no passes.)

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Thurs. 9:00
Fri. 8:30 & 11:00
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By JOHN HINCHEY

These bookings came from information available at press time. Last-minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead. Unless otherwise noted, live music runs from 9:30 p.m. to 1:30 a.m.

THE APARTMENT LOUNGE, 2200 Fuller Rd. 769-4060.

In the Huron Towers complex across from the VA Hospital. DJs on Tuesday and Wednesday, and dance bands on the weekends and Monday. Large dance floor. Cover. Music plays until 2 a.m.

EVERY MON.: Ballroom Dancing. DJs spin dance records from late-30s swing to contemporary R&B. Also, ballroom dance lessons, 7:30-8:30 p.m.

DEC. 1: Paul Vornhagen and Paul Sihon. Woodwinds virtuoso Vornhagen teams up with Sihon, who plays guitar, synthesizer, tabla, chimes, and tambura, for an evening of New Age acoustic and electronic music. **DEC. 2 (5:30-8 p.m.): Private Sector.** See Windows. **DEC. 1: The Whip.** R&B, soul, and vintage rock by this group of veteran local musicians, including vocalist Rafe Savage, bassist Ben Piner, guitarists Rick Humesky and Pete Reed, and drummer Bill "Boot" Gracie. **DEC. 3: Robert Penn Blues Band.** Down-home blues, Chuck Berry rockers, and classic Motown by this Detroit band led by guitarist Penn, who also performs original songs from his "Mightier than the Sword" LP. **DEC. 8-10: Glass.** Popular 7-piece party and show band from Detroit featuring 5 alternating lead vocalists. Plays everything from early Elvis and 60s pop to Motown, contemporary funk, and Bruce Springsteen. Members also lead the audience in such dances as "The Bird," "The Word Is Up," and "The Walk." Glass also plays during happy hour (5:30-8 p.m.) on Dec. 9. **DEC. 15: Annual Apartment Jazz Christmas Party.** See Events. **DEC. 16 (5:30-8 p.m.): Mars Needs Women.** Hot local rockabilly & classic rock 'n' roll quintet led by guitarists Bob Schetter of the Bonnevilles and Rick Humesky of The Whip, and featuring vocalist Christie B. With bassist Ben Piner and drummer "Wild Bill" Turley. **DEC. 16: Skyles.** Formerly known as the Skyles Calhoun Band, this local rock 'n' roll band plays classic rock by the Stones, Clapton, and the Doors, along with some hot blues. **DEC. 17: The Suspects.** Popular Detroit-area R&B band with a powerful horn section. **DEC. 22: Closed.** **DEC. 23 (5:30-8 p.m.): Private Sector.** See Windows. **DEC. 23: The Conquerroot Blues Band.** Energetic local blues and blues-rock band with vocalist and blues harpist Pontiac Pete Ferguson, guitarist Dave Kaftan, former Savage Grace guitarist Al Jacquez, keyboardist Jim Neal, bassist Chris Goerke, and drummer Jackson Spires. Their repertoire includes classic and obscure traditional blues and Ferguson/Jacquez originals. **DEC. 24 & 29: Closed.** **DEC. 30 (5:30-8 p.m.): Mars Needs Women.** See above. **DEC. 30: George Bedard and the Kingpins.** See Blind Pig. **DEC. 31: The Conquerroots Blues Band.** See above.



One of the most celebrated of the so-called "newgrass" bands, the Tony Rice Unit performs an adventurously inventive blend of bluegrass, folk, and jazz. The band makes its Ann Arbor debut at The Ark, Sun., Dec. 11.

THE ARK, 637 1/2 S. Main. 761-1451.

Michigan's leading showcase for American and international performers of all forms of traditional music. Cover (usually \$7), no dancing. Discounts (usually \$1) on cover for members (\$15/year; families, \$25/year). All shows begin at 8 p.m.



Vocalist Sweet Pea Atkinson (left) and Sir Harry Bowens (right) flank Was (Not Was) masterminds David (Weiss) Was and Don (Faginson) Was. The celebrated art-funk ensemble, known for its freaky melange of wild dance rhythms and dadaist social commentary, comes to town on the heels of both a best-selling LP, "What Up, Dog?" and a hit video, "Spy in the House of Love." They're at the Nectarine Ballroom, Mon., Dec. 5.

unless otherwise noted. Ticket sales: If a sell-out is anticipated, advance tickets are sold and (usually) two shows are scheduled. Otherwise, tickets are available at the door only. **DEC. 1: Lynn Lavner.** Accompanying herself on piano, Lavner performs playful, wild-humored original songs based, she says, "on my own experiences as a short, left-handed, Jewish lesbian from New York." **DEC. 2: RFD Boys' Christmas.** This popular, veteran local bluegrass quartet attempts to perform "Rudolf the Red-Nosed Reindeer," "Adeste Fidelis," "Grandma Got Run Over by a Reindeer," "Silent Night," and other bluegrass semi-standards. **DEC. 3: Uncle Bonsai.** See Events. 7:30 & 10 p.m. **DEC. 4: Kate & Anna McGarrigle.** See Events. 7:30 & 10 p.m. **DEC. 6: Beausoleil.** See Events. **DEC. 7: Open Mike Night.** All acoustic performers invited. The first 12 acts to sign up beginning at 7:30 p.m. get to perform. The most talented and popular Open Mike Night performers are offered their own evenings at The Ark. Hosted by Matt Watroba of WDET's "Folks Like Us." \$1; members & performers, free. **DEC. 8: Andy Breckman.** A former staff writer on "Saturday Night Live" and "Late Night with David Letterman," Breckman performs hilarious songs on a wide range of oddball topics, from a doctor flinging a sheepdog off a roof to see if dogs can fly to a man lamenting the demise of his fiancée, who was felled (coincidentally) by a plummeting sheepdog. This is his first local appearance in six years. **DEC. 9: Livingston Taylor.** See Events. **DEC. 10: Milbre Burch & Ed Stivender.** See Events. **DEC. 11: Milbre Burch & Ed Stivender Children's Concert.** See Events. 1 & 3 p.m. **DEC. 11: The Tony Rice Unit.** See Events. 7:30 & 10 p.m. **DEC. 14: Jasmine.** Jazz standards, soulful blues, and originals by the vocal duo of Michelle Isam and Carol Schmidt. **DEC. 15: Neil Woodward.** Fiddle tunes, train songs, lumberjack chanteys, and new and vintage original tunes by this Detroit artist who used to play regularly at Mr. Flood's. Woodward sings in a thickly textured, soulful voice, accompanying himself on six-string and twelve-string guitar, steel guitar, harmonica, mandolin, fiddle, autoharp, whistle, and banjo. A former winner of the *Metro Times* award as "Folk Musician Most Deserving Wider Recognition." **DEC. 16: Footloose.** This popular local acoustic quintet specializes in a classy, eclectic blend of bluegrass, blues, folk balladry, and swing jazz, including both traditional and original tunes. For tonight's annual Christmas concert, they add many seasonal sing-alongs. **DEC. 17: The Chenille Sisters.** See Events. At the Michigan Theater. **DEC. 18: Song Sisters Holiday Concert.** See Events. 5 & 7 p.m. **DEC. 31: John Roberts & Tony Barrand.** See Events. 8:30 & 11 p.m.

AUBREE'S SECOND FLOOR, 39-41 E. Cross St., Ypsilanti. 483-1870.

Music club above Aubree's Restaurant in Depot

Town. Live music Friday & Saturday. Cover, dancing. **DEC. 2: Jimmy Johnson.** See Events. **DEC. 3: Detroit Blues Band.** Popular, veteran electric blues band from Detroit. **DEC. 9: Steve Nardella Rock 'n' Roll Trio.** See Blind Pig. **DEC. 10: Eddie Shaw and the Wolf Gang.** See Events. **DEC. 16: Falcons.** This veteran local band plays an extremely danceable concoction of early rock 'n' roll, mid-60s soul, and prime Motown. **DEC. 17: Juanita McCray and Her Motor City Beat.** Detroit blues band led by vocalist McCray. Closed until January 6.

THE BEAT, 215 N. Main. 663-7758.

New rock 'n' roll club above the Heidelberg. Live music Wednesday & Thursday. Cover, dancing. **DEC. 7: Herb Tarlicks.** Local hard-rock band. **DEC. 8: Avant Gardeners.** Entertaining modern rock originals and 80s covers by this band that includes members from Ann Arbor and East Lansing. **DEC. 14: The Eight.** Local hard-rock band. **DEC. 15: To be announced.** **DEC. 21: Iodine Raincoats.** See Blind Pig. **DEC. 22: Aural Sex.** Local hard-rock band. **DEC. 28: To be announced.** **DEC. 29: The Holy Cows.** See Blind Pig.



Known as "folksingers' folksingers," Kate and Anna McGarrigle specialize in vocal harmonies that are sometimes ethereal and sometimes hauntingly sensuous. They are at The Ark for their first local appearance in 13 years, Sun., Dec. 4.

BIRD OF PARADISE, 207 S. Ashley. 662-8310.

Intimate jazz club owned by prominent jazz bassist Ron Brooks. Live music every Sunday through Thursday (8 p.m.-1 a.m.) and Friday & Saturday (9 p.m.-1:30 a.m.). Cover (except Monday), no dancing. **EVERY SUN.: Rick Roe Quartet.** Versatile jazz ensemble led by pianist Roe. **EVERY MON.: Martin Simmons.** Solo piano and vocals by this versatile, top-notch local musician whose style is rooted in blues and gospel. **EVERY TUES.: Motor City Jazz Quintet.** Straight-ahead bebop with a big band flavor, with Walter Szymanski on trumpet and flugelhorn, Scott Peterson on sax, John Knust on drums, Phil Kelly on piano, and Paul Keller on

bass. **EVERY WED. & THURS.** (except November 9, 10, & 24): **Ron Brooks Trio.** One of the state's finest jazz bassists, club owner Brooks is joined by either Rick Roe (Wednesdays) or Larry Fuller (Thursdays) on piano and the area's wittiest drummer, George Davidson. **DEC. 2 & 3: Suzanne Lane and the Larry Manderville Trio.** Winners of last year's WEMU Jazz Competition. Vocalist Lane, who also plays guitar, is backed by a trio led by popular pianist Manderville and featuring acoustic bassist Bruce Dondero and drummer Carl Dieterich. **DEC. 9 & 10: Betsy King and the Rick Roe Trio.** The director of the voice and theater programs at Community High School, King is backed by a trio led by her son, pianist Roe. **DEC. 16 & 17: Jack Brokenshaw Quartet.** Jazz ensemble led by Detroit vibes player Brokenshaw, a former member of the Australian Jazz Quintet. **DEC. 23: Bill Heid Trio.** Pianist Heid plays a variety of bebop and Latin-flavored tunes and sings some spirited blues, with bassist Ron Brooks and drummer George Davidson. **DEC. 24: Closed.** **DEC. 30 & 31: Suzanne Lane and the Larry Manderville Trio.** See above.

THE BLIND PIG, 208 S. First St. 996-8555.

Local rock 'n' roll bands and out-of-town rock, blues, reggae, and jazz performers 6 nights a week, with a DJ on Sunday. Cover, dancing. **EVERY FRI. (6-8:30 p.m.): Drivin' Sideways.** Country, rockabilly, and vintage rock 'n' roll band with a repertoire that ranges from George Jones to George Strait, along with originals by vocalist Pontiac Pete Ferguson and other band members. With Ferguson are pedal steel guitarist Mark O'Boyle of the Bonnevilles, bassist Chris Goerke, and two former Watusies, guitarist Chris Casello and drummer Jackson Spires. **DEC. 1: Mission Impossible.** See Rick's. **DEC. 2: The Difference.** See Rick's. **DEC. 3: Trinidad Tripoli Steel Band.** Sultry, high-energy calypso and reggae by this popular Jamaican-born percussion ensemble that currently lives in Ypsilanti. **DEC. 4: Women's Fund-Raising Dance.** See Events. **DEC. 5: The Holy Cows.** This western Washtenaw band plays loud, party-oriented original rock 'n' roll in a style that spans Led Zeppelin and the Replacements. **DEC. 6: Avant Gardeners.** See The Beat. **DEC. 7: Identity.** Reggae band from Columbus featuring former members of Irie. **DEC. 8: Tom Stevens.** Original songs performed solo on acoustic guitar by this former member of The Long Ryders. **DEC. 9: Frank Allison and the Odd Sox.** Snot-nosed, smart-mouthed, tenderhearted true stories set to irresistibly catchy melodies and a barbaric beat. Recently released their eagerly awaited debut LP, "Monkey Business." **DEC. 10: Tracy Lee and the Leonards.** Ann Arbor's most popular rock 'n' roll band features an inimitable mix of impassioned drama and stylish melodic invention with lunatic humor and happily mindless raunch. The band's focal point is lead singer Tracy Lee's passionate yet subversively playful vocals, but they also feature two other singers (guitar whiz George Bedard and songwriting genius Dick Siegel), along with an unbeatable rhythm section of drummer Rich Dishman and new bassist David Stearns. The band's debut LP, "Tomorrow Morning," features many of their most popular songs. **DEC. 11: The Gay 90s.** DJ Scott Bradley spins Top-40 dance hits. **DEC. 12: And So Are You.** New music rock 'n' roll band from Saginaw. **DEC. 13: To be announced.** **DEC. 14: Walk the Dogma.** Upbeat, multi-styled original dance music by this quintet from Huntington Woods. **DEC. 15: Skyles.** See Apartment. **DEC. 16: Iodine Raincoats.** This popular local rock 'n' roll quintet with an oversized, neo-psychedelic sound, plays mostly originals, written by lead vocalist Robert McKenzie, along with covers by the likes of the Doors, Neil Young, Peter Dinklage, and U2. Members include former Detroit Panic guitarist Andy Rosenzweig and bassist Chris Noteboom, formerly with the L.A. band Peasant Sun. **DEC. 17: George Bedard and the Kingpins.** Super-fine dance classics from swing to vintage blues and rockabilly, with some memorable originals penned by guitar genius Bedard. With drummer Rich Dishman and bassist David Stearns, both bandmates of Bedard in Tracy Lee and the Leonards. **DEC. 18: The Gay 90s.** See above. **DEC. 19 & 20: To be announced.** **DEC. 21: Falcons.** See Aubree's. **DEC. 22: Tropical Connection.** Calypso & reggae steel band featuring members of the Trinidad Tripoli Steel Band. **DEC. 23: Madcat's Pressure Cooker.** See Rick's. **DEC. 24-26: Closed.** **DEC. 27 & 28: To be announced.** **DEC. 29: The Idyll Roomers.** New

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local rock 'n' roll and blues band led by WCBN "Nothin' But the Blues" DJ Jerry Mack on guitar and vocals. With bassist Dave Picard, guitarist John Rasmussen, drummer George White, keyboardist Keith Mitryck, and Phil Poteat on harmonica. Also, some drop-in friends. **DEC. 30: Joanna Connor and the Blues Masters.** See Events. **DEC. 31: Steve Nardella Rock 'n' Roll Trio.** Fiercely cathartic, blues-drenched reworkings of rock 'n' roll and rockabilly classics and obscure gems, along with some authentic Muddy Waters and John Lee Hooker blues. No artist in town is more single-mindedly devoted to their muse than Nardella, and every month his performances are just a little more intense, a little deeper, and a little bit closer to that ultimate moment he always seems to be trying to wrestle from his guitar. This is music that bites.

THE BROKEN RUDDER, 3750 Washtenaw Ave. 971-3434.

Lounge inside the Gollywobbler Restaurant at the Holiday Inn East. Dancing, no cover. **EVERY FRI. & SAT.: Rising Suns.** Top-40 dance band.

CITY LIMITS, 2900 Jackson Rd. 665-4444.

Lounge at the Holiday Inn West. **DEC. 1-3 & 6-10: The Chance.** Top-40 dance band. **DEC. 13-17, 20-23, & 27-31: Allure.** Top-40 dance band.

DEL RIO, 122 W. Washington. 761-2530.

No cover, no dancing. Local jazz groups every Sunday, 5-9 p.m. **DEC. 4: Paul Vornhagen & Friends.** Upbeat Latin jazz and swing-bop quintet featuring Vornhagen on sax, flute, and vocals with Norm Shobey on congas, Bruce Dondero on bass, Rick Burgess on piano, and Karl Dieterich on drums. **DEC. 11: To be announced.** **DEC. 18: Paul Vornhagen & Friends.** See above.

THE EARLE, 121 W. Washington. 994-0211.

Restaurant with live jazz Monday through Saturday. No cover, no dancing. **EVERY MON.-THURS.** (8-10 p.m.): **Larry Manderville.** Solo piano at once sweet and stinging. **EVERY FRI. & SAT.: Rick Burgess Trio.** Jazz ensemble featuring pianist Burgess, with bassist Chuck Hall and drummer Karl Dieterich.

THE HABITAT, 3050 Jackson Rd. 665-3636.

Lounge at Weber's Inn. Solo piano by Art Stephan during Happy Hour (Monday, Tuesday, Thursday, & Friday). Dancing, no cover. **EVERY TUES.-SAT.: Chateau.** Top-40 dance band. Also, on New Year's Eve in the Ballroom: **Secrets**, also a top-40 dance band.

HALFWAY INN, Church Street entrance to East Quad. 764-8558.

Informal student-dominated cafe open all week. Weekends usually feature live music. No alcohol.

JOE'S STAR LOUNGE, address unknown. 665-JOES.

Joe Tiboni is still looking for a new permanent location, but meanwhile he's been producing occasional shows under the banner of "Joe's Star Lounge in Exile."

LEGENDS ALL-AMERICAN BAR, 3600 Plymouth Rd. 769-9400.

Lounge in T.S. Churchill's restaurant in the Marriott Inn. Dancing, no cover. **EVERY FRI.: WQB DJ Jeff Crowe** spins oldies dance records.

MOUNTAIN JACK'S, 305 S. Maple. 665-1133.

Restaurant with live music Thursday through Saturday, 8:30 p.m.-1 a.m. No dancing, no cover (occasional minimum). **EVERY WED.: Star Trax.** All invited to show off their singing talents. The club provides the background music. All performers receive a recording of their performance. **EVERY THURS.-SAT.: Billy Alberts.** Easy-listening vocalist accompanies himself on piano and guitar.

NECTARINE BALLROOM, 510 E. Liberty. 994-5436.

New York-style dance club featuring the latest European technology in lighting and sound. Cover, dancing. **EVERY FRI.: Top-40/Progressive Dance Party.** With DJ Jammin' John. **EVERY SAT.: Top-40 Dance Party.** With DJ Roger LeLievre. **EVERY SUN.: Hi-NRG Dance Party.** With Detroit DJ Rick Yacobell. **EVERY MON.: Modern Music Dance Party.** With DJ Roger LeLievre. **EVERY TUES.: Hi-NRG Dance Music.** With DJ Roger LeLievre. **EVERY WED.: Student Dollar Night.** With DJ Jammin' John. 8-12:30 p.m. **EVERY THURS.: EuroBeat Dance Party.** European-style dance music

with DJ Roger LeLievre. **DEC. 4: Fields of Nephilim.** See Events. 7:30 p.m. **DEC. 5: Was (Not Was).** See Events. 10 p.m.

POLO ROOM, 610 Hilton Blvd. 761-7800

Lounge in the Berkshire Hilton. No cover, no dancing. Art Stephan plays solo piano. Tues.-Sat (5-10 p.m.) and for Sunday brunch (10:30 a.m.-2:30 p.m.). **EVERY TUES.-THURS.: Andy Adamson.** Jazz standards and originals, along with some popular tunes, by this local pianist whose trio won the 1986 WEMU Jazz Competition. **EVERY FRI. & SAT.: Live music** to be announced.



Fans of George Bedard can see the local guitar whiz in a variety of settings this month. Bedard fronts the Kingpins in shows at The Blind Pig (Dec. 17), and the Apartment (Dec. 30), and he teams up with Steve Nardella to co-front the Del Rays at Rick's on Dec. 21. You can also catch him with Tracy Lee and the Leonards at The Blind Pig, Dec. 10, and in the Ann Arbor Inn Ballroom on New Year's Eve.

RICK'S AMERICAN CAFE, 611 Church. 996-2747.

Live music 6 nights a week. Chief local venue for big-name electric blues. Campus-area location gives this club a strong undergraduate flavor, but the music also draws a heavy nonstudent clientele. Dancing, cover. **DEC. 1: And So Are You.** See Blind Pig. A benefit for U-M Mott Children's Hospital. **DEC. 2 & 3: Matt "Guitar" Murphy.** See Events. **DEC. 5: 22 Cave Gods.** Rock 'n' roll quartet from Lansing plays danceable originals that seem to cross 10,000 Maniacs with the Gang of Four. **DEC. 6: Flashback.** Popular local band that covers material by the Grateful Dead and other 60s San Francisco bands. **DEC. 7: Iodine Raincoats.** See Blind Pig. **DEC. 8 & 9: The Difference.** This local pop-rock quintet recorded two songs this summer in New York City—part of the prize they earned by winning MTV's national "Energizer Rock 'n' Roll Challenge" last spring. The band's original songs feature an engaging, imaginative blend of new music dance rhythms with funk bass lines. **DEC. 10: Mission Impossible.** High-energy rock 'n' roll band voted "Band of the Year" in last year's *Michigan Daily* readers' poll. **DEC. 12: To be announced.** **DEC. 13: Sheepish Grin.** New music rock 'n' roll trio from Bowling Green, Ohio. **DEC. 14: Atomic Cafe.** Local rock 'n' roll band. **DEC. 15: Jeanne and the Dreams.** Funky, danceable R&B, Motown, and Memphis soul, with lots of originals, featuring sizzling solo and harmony vocals by Jeanne Mayle and guitarist Al Hill backed by saxophonists Paul Vornhagen and Eric Korte, bassist Jim Rasmussen, and drummer Loch Campbell. **DEC. 16 & 17: I-Tal.** Nine-piece reggae band from Cleveland features three members of the original I-Tal, including vocalist/front man Dave Smeltz. One of Ann Arbor's most popular club attractions. **DEC. 19: No Right, No Wrong.** All-originals, keyboard-oriented new music dance quartet from Ypsilanti. **DEC. 20: Frank Allison and the Odd Sox.** See Blind Pig. **DEC. 21: The Del Rays.** Two of Ann Arbor's finest and most popular rock 'n' roll singer-guitarists, Steve Nardella and George Bedard, team up with bassist Gary Rasmussen and former Urbations drummer Martin Gross to play rousing blues, country, and rockabilly dance music. **DEC. 22 & 23: Trinidad Tripoli Steel Band.** See Blind Pig. **DEC. 24 & 25: Closed.** **DEC. 26 & 27: To be announced.** **DEC. 28: The Samaritans.** Jamaican vocalist O. C. Roberts is backed by a reggae band comprised of both Ann Arbor and Detroit members, including guitarist Brian Silverman and drummer Victor Caouette. **DEC. 29: Madcat's Pressure Cooker.** Local blues-rock quintet led by Ann Arbor's world-class harmonica wizard Peter Madcat Ruth and featuring former Urbations members Andy Boller on keyboards, Doug Kornke on guitar, and Oni Werth on bass. **DEC. 30: Blue Front Persuaders.** They've gone through almost as many lineup changes in the past decade as the Tigers, and they've no longer got a piano player, but this veteran local R&B dance band can still make the best party you've ever been to seem like an early morning staff meeting by comparison. The current lineup fea-

tures Denny Al bass, saxophonist guitarist Patrick Russell (the on band). **DEC. Allison/Chast**

STATE STREET 996-0600.

Lounge at the cover. **EVERY DJ spins cont**

T.R.'S, 2065

Live music 6 n (Friday & Satu Rock 'n' roll b Brownsville St band. **DEC. dance band. dance band. band. DEC. dance band.**

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U-CLUB, Mi

The U-Club dents, staff, sored guests Reggie Dan Tom Simon tainment or l **THURS.: Re FRI.: New Simonian. E new music, h The Pip. DE blues-rock & this U-M stu bers of the p Third Rail.**

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Lounge nex cover. **DEC Brothers Tra rock 'n' roll the annual "**

WINDOWS

769-9500.

Restaurant a Arbor Inn. **FRI. (6:30 p pianist. Vivi Mondays, MON.-THU mix of blues oldies along bations key & 3: Four f by this qua featuring Bl nia Smith. Keyboardist Peter Mad DEC. 23: "chamber Roe, gita Stearns, an Closed. DE oriented R electric blu include a "Murder in clude lead Cavender o son on pian on drums. WEMU ja flashy, sou trio featur (see above) Ballroom, McKesson Kingpins (1 the Leonar**

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tures Denny Allis on trumpet and Stanley Mizerny on
bass, saxophonists Carl Dyke and Livonia Smith,
guitarist Patrick Lewandowski, and drummer Mark
Russell (the only remaining original member of the
band). **DEC. 31: Luther Allison and the
Allison/Chastein Band.** See Events.

STATE STREET LOUNGE, 3200 Boardwalk.
996-0600.

Lounge at the Sheraton University Inn. Dancing, no
cover. **EVERY TUES.-SAT.** (9 p.m.-12:30 a.m.):
DJ spins contemporary dance hits.

T.R.'S, 2065 Golfside, Ypsilanti. 434-7230.

Live music 6 nights a week. Large dance floor, cover
(Friday & Saturday only). **EVERY MON.: MVP's.**
Rock 'n' roll band featuring two former members of
Brownsville Station. **DEC. 1-3: Q-36.** Top-40 dance
band. **DEC. 6-10: Babe and the Dudes.** Top-40
dance band. **DEC. 13-17: Countdown.** Top-40
dance band. **DEC. 20-23: Nova.** Top-40 dance
band. **DEC. 27-31: Nothing in Common.** Top-40
dance band.

TOMMY'S DINE AND DANCE, 23 N. Washing-
ton, Ypsilanti. 485-2750.

Music room at the Spaghetti Bender restaurant. No
cover (except Thursday), dancing. **EVERY NIGHT:**
Tommy's Video Nightclub. The latest and hottest
dance videos shown on a 10-foot screen.

U-CLUB, Michigan Union, 530 S. State. 763-2236.

The U-Club is open only to members—U-M stu-
dents, staff, faculty, and alumni—and their spon-
sored guests. Cover, dancing. **EVERY TUES.:**
Reggae Dance Party. With WEMU/WCBN DJ
Tom Simonian. **EVERY WED.:** Comedy enter-
tainment or live bands to be announced. **EVERY
THURS.:** Reggae Dance Party. See above. **EVERY
FRI.:** New Music Dance Party. With DJ Tom
Simonian. **EVERY SAT: Club Night.** Danceable
new music, hip hop, Euro-beat, and funk with DJ
The Pip. **DEC. 8: Juice.** An inventive blend of 60s
blues-rock & soul with 80s postpunk rock 'n' roll by
this U-M student band that features former mem-
bers of the popular Community High School band
Third Rail.

VARSITY HOUSE, 3250 Washtenaw at Huron
Pkwy. 996-0600.

DJs with dance music on weekends, and occasional
live bands. Cover, dancing.

WALLSTREET LOUNGE, 2800 Jackson Rd.
769-0700.

Lounge next to the Comfort Inn. Dancing, no
cover. **DEC. 1, 2, 7-9, 14-16, & 21-23: Little
Brothers Traveling Music Show.** DJs spin 60s & 70s
rock 'n' roll dance records. Also, December 23 is
the annual "Stadium Tavern Party."

WINDOWS, S. Fourth Ave. at E. Huron.
769-9500.

Restaurant and lounge on the 11th floor of the Ann
Arbor Inn. Dancing, no cover. **EVERY MON.-
FRI.** (6:30 p.m.-9 p.m.): **Tony Viviano.** Solo jazz
pianist. Viviano gives way to **Eddie Russ** on many
Mondays, Tuesdays, and Thursdays. **EVERY
MON.-THURS.:** **Andy Boller.** A tastily eclectic
mix of blues, R&B, jazz, country, and rock 'n' roll
oldies along with some originals by this former Ur-
bations keyboardist, who plays piano here. **DEC. 2
& 3: Four for Three.** Jazz standards and originals
by this quartet led by pianist Tony Viviano and
featuring Blue Front Persuaders saxophonist Liv-
onia Smith. **DEC. 9 & 10: Andy Boller & Friends.**
Keyboardist Boller is joined by harmonica wizard
Peter Madcat Ruth and other musical friends.
DEC. 23: Soundworks. This local self-styled
"chamber jazz" ensemble includes pianist Rick
Roe, guitarist David McCarthy, bassist Dave
Stearns, and drummer Bill Burke. **DEC. 24:**
Closed. **DEC. 30: Private Sector.** Modern dance-
oriented R&B, "neo-classical" reggae, funk-jazz,
electric blues, and country-rock group. Highlights
include a smashing version of Moby Grape's
"Murder in My Heart for the Judge." Members in-
clude lead vocalist Randy Tessier on bass, Dave
Cavender on trumpet and harmonica, Andy Adam-
son on piano, Bob Cantu on guitar, and Don Kuhli
on drums. **DEC. 31: Koke McKesson.** Former
WEMU jazz competition winner McKesson, a
flashy, soul-inflected jazz vocalist, is backed by a
trio featuring pianist Eddie Russ. **Private Sector**
(see above) closes the show. Also, tonight in the
Ballroom, a triple-header featuring **Koke
McKesson** (7-9 p.m.), **George Bedard and the
Kingspins** (10 p.m.-midnight), and **Tracy Lee and
the Leonards** (12:30-2 a.m.).

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Choreographer:
Ann Stevenson

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Saturday Matinee
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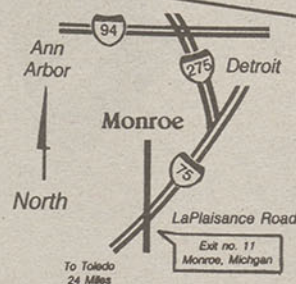


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Friday, Saturday,
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8pm
Sunday, December 4
2pm
Hill Auditorium
Tickets: \$8, 5, 4, 3

A banner year celebrating Donald Bryant's 20th season as Choral Union conductor. Soloists Ashley Putnam, Kathleen Segar, Richard Fracker and Stephen Bryant are all U-M alumni. Members of the Ann Arbor Symphony Orchestra join us for these performances of this traditional holiday classic.



YO-YO MA CELLIST

Monday, December 5
8pm,
Hill Auditorium
Tickets: \$28, 27, 26, 22,
17, 10

"A profound musician, a dazzling technician, an irresistibly ebullient stage presence."
Los Angeles Times

Program includes works by Bach, Kirchner, Schubert and Brahms

Pre-concert Presentation, 7pm, Rackham. Bert Hornback, U-M Professor of English will discuss "Oh, To Be A Cello." The public is invited.



I SOLISTI VENETI

Tuesday, December 6
8pm,
Rackham Auditorium
Tickets: \$17, 15, 12, 8

"Infectious enthusiasm and vivacity"
New York Times

Claudio Scimone, Founder and Director. One of the world's leading proponents of Italian music, the ensemble will devote its Ann Arbor program to Vivaldi, including "The Four Seasons"



VIENNA CHOIR BOYS

Saturday, December 10
8pm,
Hill Auditorium
Tickets: \$12, 10, 8, 5

"When it comes to sheer charm, it would be difficult to find a musical ensemble that equals the Vienna Choir Boys" Washington

Program includes holiday music and a comic opera by Jean-Baptist Klerr

You are invited to join us and other concertgoing families for a UMS Holiday Supper preceding the Vienna Choir Boys. Tickets are \$17.50 for adults and \$8 for children under 15. Call 764-8489 for more information.

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EVENTS AT A GLANCE

A capsule guide to selected major events in December. For full details, see listings under the appropriate date in *December Events*, beginning on page 111.

For recommended campus-area films, see *Pick of the Flicks*, page 101. Exhibits at *Galleries & Museums* are listed on page 103, and *Music at Nightspots* on page 105.

Festivals, Fairs, & Shows

- Cobblestone Farm Country Christmas. Dec. 3 & 4.
- Antique Show & Sale. Dec. 4.
- Jewish & Israeli Art Show & Sale. Dec. 4.

Dance

- "Heartland" (J. Parker Copley Dance Company). Dec. 1-4.
- "The Nutcracker" Ballet (Ypsilanti Area Dancers). Dec. 3 & 4.
- "Live!" (U-M Dance Department Thesis Concert). Dec. 8-10.
- "The Nutcracker" Ballet (Ann Arbor Ballet Theater/Ann Arbor Chamber Orchestra). Dec. 9-11.

Popular Music

- U-M Northcoast Jazz Ensemble with James Dapogny. Dec. 1.
- Jimmy Johnson (blues). Dec. 2.
- Matt "Guitar" Murphy (blues). Dec. 2 & 3.
- Butch Thompson (jazz). Dec. 3.
- Uncle Bonsai (a cappella satire). Dec. 3.
- Will Vukin (New Age). Dec. 3.
- Fields of Nephilim (rock 'n' roll). Dec. 4.
- Kate & Anna McGarrigle (folk). Dec. 4.
- Was (Not Was) (funk/rock). Dec. 5.
- Beausoleil (Cajun). Dec. 6.
- Skye (folk). Dec. 9.
- Livingston Taylor (singer/songwriter). Dec. 9.
- Jesse Richards (singer/songwriter). Dec. 10.
- Southeastern Michigan Jazz Association Christmas Party. Dec. 11.
- Tony Rice Unit (bluegrass/jazz). Dec. 11.
- George Winston (New Age). Dec. 11.
- Ragtime/Jazz Bash (First Unitarian Church). Dec. 11.
- The Chenille Sisters (fun). Dec. 17.
- NAMA Orchestra (klezmer). Dec. 18.
- Joanna Connor and the Blues Masters (blues). Dec. 30.
- John Roberts & Tony Barrand (folk). Dec. 31.
- Luther Allison (blues). Dec. 31.
- Sheri Nichols (cabaret singer). Dec. 31.



The list of performers at the 3rd annual Performance Network fund-raiser reads like a Who's Who of local talent. Clockwise from top left: blues/rockabilly vet Steve Nardella, dancer/choreographer Whitley Setrakian, actor John Smeenge and singer/actress Tracy Lee Komarmy, harmonica whiz Madcat Ruth, host Joe Tiboni, dance troupe Men Working, and actress Anne Stoll and actor/DJ Arwulf Arwulf. Fri. & Sat., Dec. 9 & 10, at Performance Network.

Classical & Religious Music

- "Rhapsody in Blue" (U-M Contemporary Directions Ensemble). Dec. 2.
- "Messiah" (University Musical Society). Dec. 2-4.
- Today's Brass Quintet. Dec. 3.
- Cellist Yo-Yo Ma. Dec. 5.
- I Solisti Veneti. Dec. 6.
- "King David" (U-M University Choir). Dec. 6.
- Michigan Chamber Players. Dec. 7.
- Bach's "Magnificat" (Ars Musica). Dec. 10.
- U-M Electronic Music Studio. Dec. 10.
- Vienna Choir Boys. Dec. 10.
- "Caroling by Candlelight" (Ann Arbor Symphony Orchestra). Dec. 11.
- "Festival Christmas" (Ann Arbor Cantata Singers). Dec. 11.
- Festival of Lessons and Carols (St. Andrew's Episcopal Church). Dec. 11.
- Lafayette String Quartet. Dec. 16.
- Community "Messiah" Sing. Dec. 18.
- "Holiday Brass Concert" (Galliard Brass Ensemble). Dec. 18.
- "Carols by Candlelight" (Boychoir of Ann Arbor). Dec. 18.
- "Lessons and Carols" (First Presbyterian Church). Dec. 24.
- "Annual Christmas Concert" (Zion Lutheran Church). Dec. 24.
- "Festival Service Choral Prelude" (St. Andrew's Episcopal Church). Dec. 24.

Films

- "Moontrap" (world premier). Dec. 12.

Theater & Multimedia Arts

- "A Midsummer Night's Dream" (Huron High School). Dec. 1-4.
- "A Midsummer Night's Dream" (U-M University Players). Dec. 1-4.
- "Black Nativity: A Christmas Song Play" (U-M Black Entertainment Series). Dec. 1-4.
- "The Real Inspector Hound" (Performance Network). Dec. 1-4.
- "Oklahoma!" (Young People's Theater). Dec. 2-4.
- "Cabaret Tingeltangel" (U-M Residential College/Pioneer High School). Dec. 2 & 3.
- "Vampire Lesbians of Sodom" (Performance Network). Dec. 2-4.
- "Utopia, Limited" (U-M Gilbert & Sullivan Society). Dec. 7-11.
- "Pinocchio" (Community High School). Dec. 9-11 & 16-18.
- "Raise the Roof: An Opus in Five Acts" (Performance Network). Dec. 9 & 10.
- "A Wrinkle in Time" (EMU Theater of the Young). Dec. 9-11.
- Bert Hornback reads "A Christmas Carol." Dec. 9 & 10.
- Storytellers Milbre Burch & Ed Stivender. Dec. 10.
- "Wonderful Town" (Ann Arbor Civic Theater). Dec. 14-17.
- "The Ann Arbor Christmas Play" (Rudolf Steiner Institute). Dec. 17.

Comedy

- Eddy Strange. Dec. 2-4.
- Tim Allen. Dec. 9-11.
- Bert Challis. Dec. 16-18.
- Kirkland Teeple. Dec. 21-23.
- Sheila Kay. Dec. 28-31.

Lectures & Readings

- Architect Michael Graves. Dec. 2.
- Poet John Sinclair. Dec. 6.
- Tibetan lama Gelek Rinpoche. Dec. 6, 13, & 20.
- Anti-tax activist Richard Headlee. Dec. 7.
- Poet Karen Fish. Dec. 8.

Family & Kids' Stuff

- Dozens of Christmas bazaars. Dec. 3, 4, 5.
- Holiday Magic Workshops. Dec. 3, 10, & 17.
- Storytellers Milbre Burch & Ed Stivender. Dec. 11.
- Tot Storytimes Registration. Dec. 15.
- Song Sisters Holiday Concert. Dec. 18.
- "Family Film Fun" (Ann Arbor Public Library). Dec. 27.

Miscellaneous

- Christmas Creche Display. Dec. 1.
- Ypsilanti Festival of Lights. Dec. 1-31.
- Annual Elizabethan Wassail. Dec. 2 & 3.
- Domino's Farms Festival of Trees. Dec. 3, 4, 10, 11, 17, & 18.
- St. Joseph's Hospital Dinner/Dance Benefit. Dec. 3.
- Women's National Farm & Garden Association Greens Market. Dec. 8.
- Boar's Head Festival and Feast (First Presbyterian Church). Dec. 11, 14, & 16.
- Elmo's Jingle Bell Run. Dec. 18.



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This month at The University of Michigan School of Music

Thursday-Sunday
December 1-4

A Midsummer Night's Dream by William Shakespeare—presented by University Players, directed by Philip Kerr. Tickets \$7 and \$10, call 764-0450. Power, 8:00 p.m. (Thurs.-Sat.), 2:00 p.m. (Sun.)

Thursday, December 1

North Coast U-M Jazz Ensemble—Edward Sarath, director, with special guest James Dapogny, performing contemporary and classic big band jazz. Rackham, 8:00 p.m.

Friday, December 2

Wind Ensemble—H. Robert Reynolds, conductor. Incl. Wagner *Siegfried Idyll* and Brahms *Serenade No. 2*, Rackham, 8:00 p.m.

Saturday, December 3

Opera Workshop—Opera scenes and arias. McIntosh Theatre, 8:00 p.m.

Monday, December 5

Composers Forum—New works by U-M composition students. Recital Hall, 8:00 p.m.

Tuesday, December 6

University Choir—Jerry Blackstone, conductor, with members of the University Symphony Orchestra, performing *King David*, by Arthur Honegger. Hill, 8:00 p.m.

Wednesday, December 7

Michigan Chamber Players—Andres Cardenes, violin; Katherine Collier, piano; Hamao Fujiwara, violin; Lowell Greer, horn; Harry Sargous, oboe; Yizhak Schotten, viola; Jeffrey Solow, cello; Ellen Weckler, piano. Program features Reinecke *Trio for Oboe, Horn and Piano*; Kodaly *Duo for Violin and Cello*, Brahms *Piano Quintet in F Minor*. Recital Hall, 8:00 p.m.

University Band & Campus Band—Eric Becher and James Nissen, conductors.

Thursday-Saturday
December 8-10

Dance BFA/MFA Concert—Tickets \$4, call 763-5460. McIntosh Theatre, 8:00 p.m.

Thursday, December 8

Early Music Forum—Paul Hillier, baritone, director of Hilliard Ensemble, "Words and Music." Recital Hall, 4:00 p.m.

Friday, December 9

Carillon Recital—by Margo Halsted, University Carillonneur. Music of the Christmas Season. Burton Memorial Tower, 7:00 p.m.

Symphony Band & Concert Band—H. Robert Reynolds and Donald Schleicher, conductors. Incl. music by Florent Schmitt, Warren Benson, and Percy Grainger. Hill, 8:00 p.m.

Saturday, December 10

Electronic Music Concert—Electronic Music Studio, George Wilson, director. Rackham, 8:00 p.m.

Sunday, December 11

University Chamber Orchestra—Gustav Meier, conductor; Robert Debbaut, Clotilde Otranto, Andrew Sewell, assistant conductors. Barber *Essay No. 2*; John Kennedy, *Portrait*; Copeland *Quiet City*, Hindemith *Concert Music for Brass and Strings*. McIntosh Theatre, 8:00 p.m.

Tuesday, December 13

Christmas Oratorio—by J.S. Bach (Parts I, II, III), presented by University Chamber Choir and Chamber Orchestra, Theodore Morrison, conductor. Hill, 8:00 p.m.

Early Music Ensemble Instrumental Recital—Music of the Renaissance and Baroque. Recital Hall, 8:00 p.m.

Friday, December 16

Carillon Christmas Sing Along—Willis Patterson, conductor, Margo Halsted, University Carillonneur. Burton Memorial Tower, 8:00 p.m.

Sunday, December 18

Musical Theatre Workshop—McIntosh Theatre, 2:00 p.m.

All events free unless noted.

Recital Hall, Blanche Anderson Moore Hall, and McIntosh Theatre are located in the Earl V. Moore Building, School of Music, 1100 Baits Drive.
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DECEMBER EVENTS

We want to know about your event!

Who to write to:

Mail press releases to John Hinchey, Calendar Editor, Ann Arbor Observer, 206 S. Main, Ann Arbor, Michigan 48104. PLEASE do not phone in information.

What gets in?

With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for January events should arrive by December 14th.

Next month's deadline:

All appropriate materials received by December 14th will be used as space permits; materials submitted later may not get in.

*Denotes no admission charged.

FILM SOCIETIES on and off campus

Basic info:

Tickets \$2.50 (double feature, \$3.50) unless otherwise noted.

Abbreviations for film societies:

Alternative Action Film Series (ACTION)—662-6597. Ann Arbor Film Cooperative (AFC)—769-7787. Cinema Guild (CG)—994-0027. Cinema 2 (C2)—665-4626. Eyemediae (EYE)—\$3. 662-2470. Hill Street Cinema (HILL)—\$2 (Sat., \$2.50). Double feature is always \$3. 663-3336. Mediatics (MED)—\$2.50 (double feature, \$3). 763-1107. Michigan Theater Foundation (MTF)—\$3.50 (children under 14, \$1.50). 668-8397. Silver Screen (SS)—\$2 for single and double features. 487-3045.

Abbreviations for locations:

AAPL—Ann Arbor Public Library, 343 S. Fifth Ave. at William. AH-A—Angell Hall Auditorium. A. EQ—Room 126 East Quad, East University at Hill. Hillel—Green Auditorium, Hillel Foundation, 1429 Hill St. Lorch—Lorch Hall (Old Architecture Building) at Tappan and Monroe. Mich.—Michigan Theater, 603 E. Liberty. MLB—Modern Languages Building, E. Washington at Thayer. Nat. Sci.—Natural Sciences Building, North University across from Ingalls. SA—Strong Auditorium, EMU campus, Ypsilanti. UGLI—U-M Undergraduate Library Multi-Purpose Room.

1 THURSDAY

* **Volunteer Recruitment: The Assault Crisis Center.** Weekdays through January 20. All interested in volunteering at Washtenaw County's rape crisis center are encouraged to call and schedule an interview for admission to the winter training session that begins January 27. 9 a.m.-5 p.m., Assault Crisis Center, 2340 E. Stadium. Free. For more information, contact Liz Lindsey at 971-5904.

* **Christmas Tree Sale: Ann Arbor Jaycees.** Continues daily through December 22. Christmas trees in all sizes and varieties. Also, Christmas tree disposal bags. Proceeds to benefit various Jaycees community projects. 10 a.m.-9 p.m. (weekdays) & 9 a.m.-9 p.m. (weekends), Fox Tent and Awning parking lot (behind 617 S. Ashley). 971-5112.

* **6th Annual Christmas Creche Display: Church of Jesus Christ of Latter-Day Saints.** One of Ann Arbor's most popular Christmas traditions, the exhibit features creches (Nativity scenes) from around the world collected by women of the church. Also, many creches designed and made by church members. This year's collection of more than 200 creches features many ethnic ones. Creches on display range in size from miniatures from many lands to a French Santon Nativity featuring more than 20 figures 12 inches tall. They are made of ceramic, wood, cloth, corn husks, and paper; styles include simple childlike figures, hand-carved traditional figures, and elegant original designs. Also, a special origami Christmas tree. (Today is the last day of a 3-day show.) 10 a.m.-6 p.m., Church of Jesus Christ of Latter-Day Saints, 1385 Green Rd. Free. 665-7852.

* **Cuisinart Food Processor: Kitchen Port.** Cuisinart representative Kristin Schick demonstrates how to use this food processor and its accessories. 11 a.m.-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.



Today's Brass Quintet helps start the holiday spirit flowing with its always sold-out Christmas concert, at Kerrytown Concert House Sat., Dec. 3.

* **"The Honda Way": U-M Center for Japanese Studies Brown Bag Lunch Lecture Series.** Lecture by Honda North America public affairs representative Shinichi Tanaka. Noon-1 p.m., Lane Hall Commons, 204 S. State. Free. 764-6307

* **"Chamber Music for Winds and Strings": Michigan Union Arts Programs Arts at Mid-Day.** The U-M Residential College Chamber Players perform works by Telemann, Stamitz, Mozart, and others. 12:15 p.m., Michigan Union Pendleton Room. Free. 764-6498.

* **"New Developments in Cardiology": Jewish Community Center.** Talk by Ron Vandenberg, head of internal medicine at Catherine McAuley Health Center. Preceded at 12:30 p.m. by a homemade kosher dairy lunch (\$3). Also, at noon, free blood pressure screenings by Upjohn Health Care registered nurse Caroline Wellman. All invited. 1:15 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971-0990.

* **"British Isles": Michigan League International Night.** Every Thursday features food from a different part of the world. This week's cafeteria-style dinner features British recipes. 4:30-7:30 p.m., Michigan League Cafeteria. \$6-\$7 average cost for a full meal. 764-0446.



For everyone who thinks Christmas without Handel's "Messiah" is deficient, the University Choral Union and the Ann Arbor Symphony perform it three times at Hill Auditorium, Fri.-Sun., Dec. 2-4. If you'd rather perform yourself, the 24th Annual Community "Messiah" Sing takes place at St. Clare's Episcopal Church, Sun., Dec. 18.

* **3rd Annual Festival of Lights: Ypsilanti Visitors & Convention Bureau.** Every night through January 1. Ypsilanti's Riverside Park is transformed into a wintry fantasia by more than 30,000 lights on trees and in illuminated displays. Last year, more than 200,000 visitors walked or drove through the park. Also, for a minimal fee E. H. Linke offers horse-drawn wagon rides on Saturday nights (except December 24), and on any night when the weather is "too perfect to ignore" (and there's at least 3 inches of snow on the ground), Linke has promised to bring his horse-drawn sleigh. 6-10 p.m., Riverside Park, off E. Cross St., Depot Town, Ypsilanti. Free. 482-4920.

* **The Three-D Jazz Trio: Kerrytown Shops.** Also, December 8. Mainstream jazz by this local trio comprised of bassist Doug Cameron, drummer Duane Harvey, and pianist Dale Grisa. 6:30-7:30 p.m., Kerrytown (2nd floor). Free. 662-4221.

* **New Member Orientation: Packard People's Food Co-op.** Every Saturday (noon-1 p.m.) and Thursday (7-8 p.m.). Program to familiarize new and prospective members with the Co-op. All invited. 7-8 p.m., 740 Packard. Free. 761-8173.

* **Weekly Meeting: Toastmasters.** Every Thursday. Members give speeches and are critiqued by their audience. A good opportunity to develop confidence in speaking publicly. Free to visitors. Refreshments available. 7-9 p.m., Denny's, 3310 Washtenaw (just east of Huron Parkway). Dues: \$36 a year (after a onetime nonrefundable fee of \$30). 971-8861.

* **Washtenaw Community College Jazz Band: Briarwood Mall.** Holiday music by this popular, award-winning jazz group led by the charismatic clarinetist Morris Lawrence. 7 p.m., Briarwood Mall. Free. 769-9610.

* **Scottish Country Dancing.** Every Thursday. Instruction for intermediate-level dancers in a wide range of traditional and contemporary Scottish dances, followed by social dancing. (For information about beginning instruction, call 996-0129.) 7:30-9:30 p.m., Forest Hills Cooperative Social Hall, 2351 Shadowood (off Ellsworth west of Platt). Free. 996-0129.

* **Monthly Meeting: Huron Hills Lapidary Society.** Program to be announced. All invited. 7:30 p.m., Domino's Farms Pizza Store, 30 Frank Lloyd Wright Drive (off Earhart north of Plymouth Rd.). Free. 665-5574.

* **U-M Women's Basketball vs. Toledo.** 7:30 p.m., Crisler Arena. \$2 (students, \$1). 763-2159.

* **General Meeting: Ann Arbor Ski Club.** Also, December 15. Interested skiers 21 and over are invited to come learn more about the ski club and its upcoming winter events, including downhill and cross-country trips, skiing education programs, ski swaps, racing, and various social events. 8 p.m., Schwaben Hall, 217 S. Ashley. Free. 761-8626.

* **"Some Themes and Contrasts in Modern Art": U-M Art History Department/College of Literature, Science and the Arts.** Lecture by modern European art historian Charles Harrison, a professor at Great Britain's Open University and editor of *Art-Language*. Harrison's specialty is the history of criticism and its relation to the practice of art within the past 30 years. Reception follows. 8 p.m., Angell Hall Auditorium D. Free. 764-5400.

* **North Coast Jazz Ensemble: U-M School of Music.** Edward Sarath conducts this talented, highly regarded ensemble of U-M students in a program of big-band originals and classics. Special guest is U-M music professor and renowned jazz pianist James Dapogny, founder of the Chicago Jazz Band. He joins the group on three swing classics, Leon Barry & Andy Ravat's "Christopher Columbus," Jelly Roll Morton's "King Porter Stomp," and Jimmy Munday's "Jam Session."

North Coast will perform at the 1989 Montreux Jazz Festival in France and has planned a European tour next July in conjunction with the festival. 8 p.m., Rackham Auditorium. Free. 763-4726.

* **"Heartland": J. Parker Copley Dance Company.** Also, December 2-4. Ann Arbor's award-winning modern dance company premieres "Heartland." J. Parker Copley, who choreographed and directed the piece, was awarded a 1988 Michigan Foundation for the Arts Award to produce it. "Heartland" is a dance-theater piece examining the juxtapositions of America's urban commercialism and pop culture with her traditional heritage. Copley's choreography tries to express a perspective on the vision, scope, and perseverance of our country in the last 30 years. "Cultural frontiers are on-going," says Copley, "but the areas of the heart remember." The score, arranged by Chris Reid, is a collage of music by Darol Anger, Mark Islam, Patsy Cline, J.S. Bach, and George Winston. 8 p.m., Trueblood Theater, Frieze Bldg., 105 S. State. Tickets \$10 (seniors, \$8; Thurs. & Sun. matinee students, \$8) in advance at the Michigan Union Ticket Office and all other Ticketmaster locations, and at the door. 763-TKTS.



December features two productions of Shakespeare's magical comedy, "A Midsummer Night's Dream," one by the U-M University Players at Power Center, and the other by Huron High School students. Both productions run Thurs.-Sun., Dec. 1-4. Above, Karyn Proctor, Ericka Wurster (top), Dana Martin, and Mike Nagara rehearse Huron's production.

* **"A Midsummer Night's Dream": U-M University Players.** Also, December 2-4. U-M theater professor Philip Kerr directs U-M theater students in Shakespeare's enchanting comic romance about the misadventures of a group of mortals who wander unwittingly into a power struggle between the king and the queen of the fairies. The play's multiple subplots expand its scope into a virtual anatomy of all the major forms of romantic love, from the noble to the clownish. Kerr translates the play into 20th-century terms, so that the fairy world provides a magical temporal freedom as well. "Midsummer Night's Dream" is a very plastic play," says Kerr. "It lends itself to a myriad of interpretations, concepts, and time periods, and the play keeps bouncing back." 8 p.m., Power Center. Tickets \$7 & \$10 in advance at the Michigan League Box Office and at the door. To charge by phone, call 764-0450.

* **"A Midsummer Night's Dream": Huron High School.** Also, December 2-4. Another chance to see

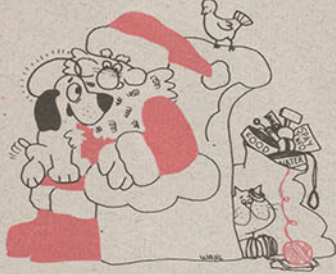
Pet Photos Taken With Santa Claus Himself!

SANTA PAWS

DATE: Saturdays, December 3 & 10 **TIME:** 11 a.m.—4 p.m.

PLACE: Ann Arbor Dog Training Club,
1575 E. N. Territorial Rd., 2 miles east of U.S. 23

All proceeds from this fund raising event will directly benefit the animals at the Humane Society of Huron Valley.
662-5545



BUHR PARK OUTDOOR ICE RINK

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- Open skating hours both afternoons and evenings. (additional hours will be scheduled December 24-January 6).
- A heated lobby, snack bar, skate rentals, lockers, supervision and instructional classes are provided.
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Call 971-3228 for skating hours.

Buhr Park, 2751 Packard Rd., Ann Arbor, 971-3228 Ann Arbor Dept. of Parks & Recreation

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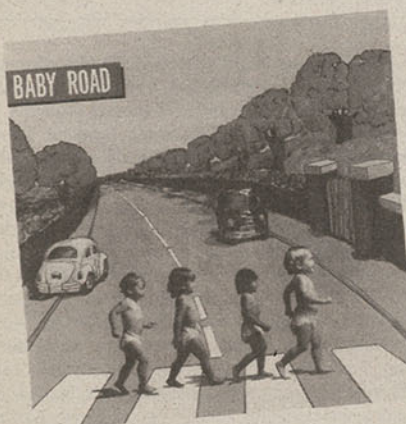
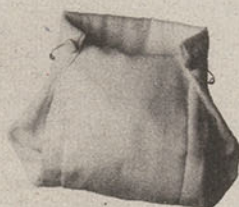


"... who likes these soothing instrumentals more—baby or parents—may be a toss-up. The whole collection is definitely a road worth taking."

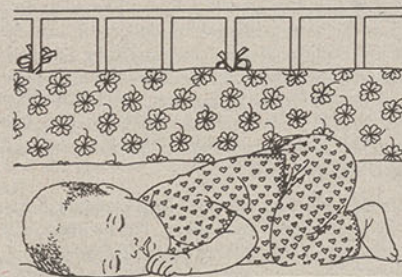
"... useful for overexcited or tired young children. The album is lovely. This mellow music from the 60's will probably be as calming to the parent who grew up on it as the child. Classroom teachers can also use this music to facilitate naptime or quiet time... Suggested for infants, preschool, kindergarten and elementary."

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a production of Shakespeare's comedic dissection of love (see U-M listing above). Jim Moran directs a talented high school ensemble including Erika Wurster, Karyn Proctor, Mike Nagara, and Dana Martin. 8 p.m., Huron High School Auditorium, 2727 Fuller Rd. Tickets \$5 (students, \$3). For reservations, call 994-2097.

"The Real Inspector Hound": Performance Network. Also, December 2–4. Performance Network veteran Bj Wallingford directs Tom Stoppard's hilarious mystery play spoof that turns into a send-up of the theater itself. This play-within-a-play concerns two fiercely competitive critics who go to see the premiere of an extravagantly stereotypical murder mystery. One of the critics is a philanthropist who lusts after the actresses on stage, the other is an ambitious second-stringer who fantasizes the murder of his boss. Both men find themselves—literally—drawn into the action on stage. *New York Times* drama critic Clive Barnes praised Stoppard's farce as "extravagantly funny and inordinately clever." Stars Peter Knox, Ben Landman, Julianna Haubrich, Steve Angus, Paul Friedrich, Kari Mason, and Dan Landman. 8 p.m., Performance Network, 408 W. Washington. Tickets \$8 (students & seniors, \$6) by reservation and at the door. 663-0681.

"Black Nativity: A Christmas Song Play": U-M Black Entertainment Series. Also, December 2–4. U-M graduate Mikell Pinkney, currently artistic director of the Billie Holliday Theater in Brooklyn, New York, directs Langston Hughes's acclaimed Christmas musical, best known for its exciting gospel music score. The action is set in a Southern country church, where the congregation retells the story of Christ's birth with pomp, pageantry, and old-fashioned, soul-stirring gospel praise. Pinkney has done extensive research to create a show that is grander, brighter, and more festive even than last year's hit production. Musical director is Alvin Waddles, with choreography by Paulette Brockington of Marygrove College. Stage design by Billie Holliday Theater production designer Felix Cochren, who designed the world premiere productions of Samm Art Williams's "Home" and Charles Fuller's Pulitzer Prize-winning "A Soldier's Story." 8 p.m., Lydia Mendelsohn Theater. Tickets \$10 (students, \$5) in advance at the Michigan Union Ticket Office and all other Ticketmaster outlets; and at the door. For information about group rates, call 764-5627. To charge by phone, call 763-TKTS.

Comedy Jam: MainStreet Comedy Showcase. Every Wednesday and Thursday. Comedy jams feature a variety of stand-up comics, including some of the more promising open-mike performers, some of the better Detroit-area professional comics, and occasional national performers passing through town. Alcohol is served. Every Wednesday is a nonsmoking show. 9 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. \$4 (students, \$2) cover charge. 996-9080.

FILMS

HILL. "Wedding in Galilee" (Michel Kheifi, 1987). Moving study of two cultures in conflict. An Arab village elder invites the Israeli military to his son's wedding. Hebrew/Arabic, subtitles. Hillel, 7 & 9 p.m. MTF. **"XXI Tournee of Animation."** Through December 4. Compilation of animated shorts from around the world. Mich., 7 p.m. **"Above the Law"** (Andrew Davis, 1988). Steven Seagal, Pam Grier, Henry Silva. Cop action film. Mich., 9:15 p.m.

2 FRIDAY

Michigan Invitational: U-M Men's and Women's Swimming & Diving. Also, December 3 & 4. The U-M women's team, ranked 7th nationally, competes against a very strong field that includes 6th-ranked Arizona State, 8th-ranked Tennessee, 15th-ranked Northwestern, 22nd-ranked Colorado State, and intrastate rivals EMU and Michigan State. The men's team competes against Tennessee, Miami (Ohio), EMU, and Oakland University. (The first national rankings for men's swimming are released in early December.) 10 a.m. (prelims), 6 p.m. (finals), Canham Natatorium, Hoover at S. Division. \$2 (students, \$1) daily admission. 764-0247.

★ Guild House Noon Forum. Talk by U-M graduate student Barbara Ransby, an organizer and member of the U-M Coalition Against Racism. Topic to be announced. Bring a bag lunch; soup and sandwich (\$1) available. Noon, Guild House, 802 Monroe. Free. 662-5189.

★ "Our Environment, Our Health, Our Future": U-M School of Public Health Environmental Health Department. Also, December 9. Part of a

semester-long series of talks on various environmental health issues. Today: Sidney Wolfe, director of the Public Citizen Health Research Group in Washington, D.C., explains "The Use of Publicly Available Information to Change Public Health Policy." 2–3 p.m., Henry Vaughan Auditorium, U-M School of Public Health Bldg. I, 109 S. Observatory. Free. 763-0054.

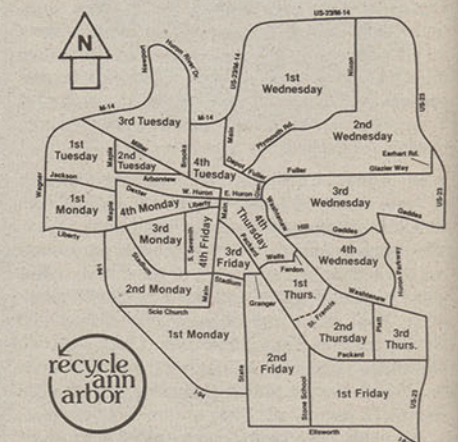


U-M swim team members Brent Lang (an Olympic gold medalist) and Gwen DeMaat take part in the Michigan Invitational at Canham Natatorium, Fri.—Sun., Dec. 2–4. The competition includes swimmers from Arizona State, Tennessee, Northwestern, EMU, and Michigan State.

★ Weekly Meeting: U-M Juggling Club. Every Friday. Jugglers of all levels of ability are invited to this weekly practice session. 3–6 p.m., Michigan Union Pendleton or Anderson Room. Free. For information and location, call 662-8852.

★ "The Case for Figurative Architecture": U-M College of Architecture & Urban Planning. Lecture by the renowned architect and architectural theorist Michael Graves, a Princeton University architecture professor who also runs his own architectural firm in New Jersey. Graves has been one of the most influential figures in the movement to replace the technological abstraction of early-20th-century architecture with a self-consciously humanist architecture. "If we are to increase the participation in and identification with architecture by the culture at large, we must begin to re-establish the former, somewhat classical, mode of thinking which is capable of representing in physical form the symbolism and mythic aspirations of that culture." Graves's own work, which ranges from the American Institute of Architects Headquarters in Washington, D.C., to low-income and senior citizen housing in Coatesville, Pennsylvania, is regarded as the best validation of his theories. "Graves's work is among the most lively mosaics of overlaid grids and diaper patterns, of classicism and neo-classicism, of high art and late pop, of delicacy and boldness, of functional circulation and historical memory, and it reflects one of the most complete aesthetic mythologies at work in architecture today," says critic C. Ray Smith. 4 p.m., Power Center. Free. 764-1300.

Map of recycling areas



To use Recycle Ann Arbor's free service, residents should place bundled newspapers, clean glass (sorted by color—metal rings need not be removed), flattened cans, household aluminum, and used motor oil on the curb in front of their houses by 8 a.m. on the collection date for their area. Recycle Ann Arbor services only those homes and apartments that have regular curbside trash pickup. Material should be clearly marked "For Recycle Ann Arbor." For information, call 665-6398.

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Every detail of the evening's presentation has been thoroughly researched to assure historical accuracy in the menu, the clothing, and even in the speech patterns the table actors use. Members have handcrafted their own armor, exquisite blackwork embroidery, fine jewelry, and other period replications. This year's dinner menu of sumptuous Elizabethan recipes includes roast beef, stuffed chicken breasts, cheese soup, plum pudding, and more. The proper manner of eating is with fingers and knife. Finger bowls are provided; incorruptibly over-trained diners may request modern utensils from their server. 7:30 p.m. (doors open at 7 p.m.).

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On the Twelfth Day of Christmas
my true love gave to me,
twelve slinkys slinking,
eleven pop toys popping,
ten lizards leaping,
nine tutus dancing,
eight cows a-mooing,
seven suits to swim in,
six Mother Goose books,
five birthstone rings,
four collie dogs,
three dino pens,
two turtle toys,
and a 100% cotton Tee. *

* (all from Generations)

I had a little optic top,
made out of fine plastique,
beneath the Menorah, I dared
to take a peek.

Brio! Brio! Brio!
A fearsome dinosaur!

Games and books and puzzles
from Generations store.

Oshkosh! B'Gosh! Oshkosh!
and socks to warm my feet!

Grandma! Mommy! Take me there!
That store is really neat!



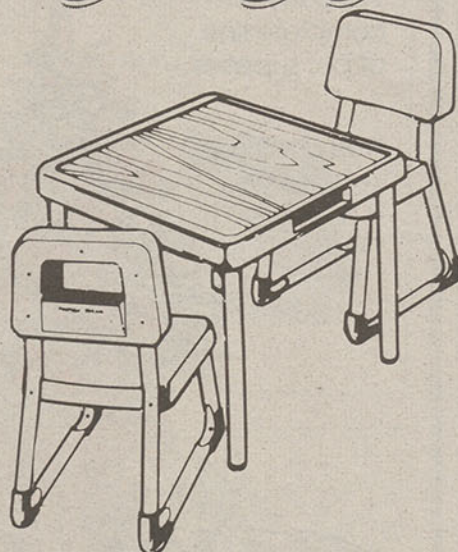
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the children's store

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Holiday Gift Guide

Fisher-Price
**TABLE &
CHAIR SET**

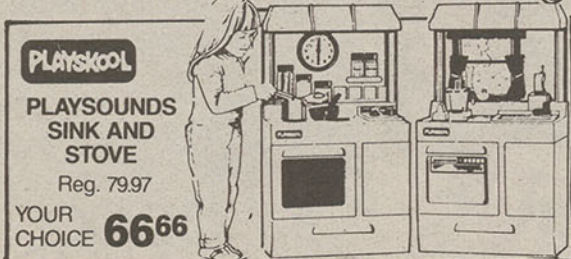
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59⁹⁹



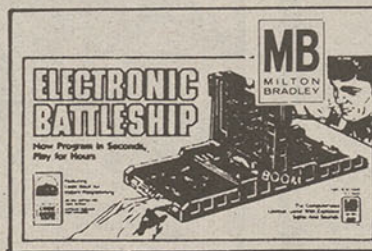
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Easy to climb steps.
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Perfect for
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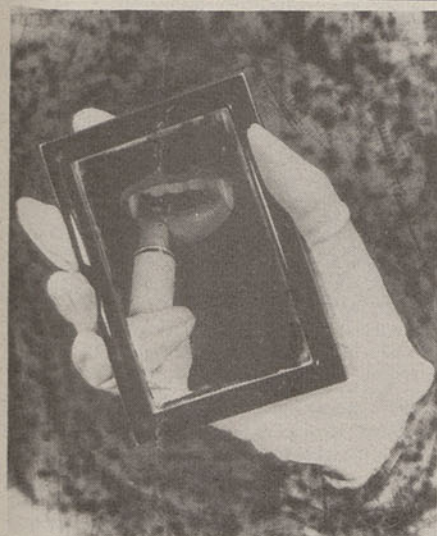
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McKenny Union Ballroom, EMU campus, Ypsilanti. Tickets \$37 (groups of 6 or more, \$32 each) in advance at the Michigan Union Ticket Office and all other Ticketmaster outlets. To charge by phone, call 763-TKTS. For information, call Mary Grenier at 481-1256.

★ **Brothers Coffeehouse.** Also, December 16. A casual, comfortable occasion for socializing among gay men. 8 p.m., Guild House, 802 Monroe. Free. 763-8899.



Performance Network presents the final weekend of a double bill of bawdy high-camp farces by Charles Busch—"Vampire Lesbians of Sodom" and "Sleeping Beauty, or Coma"—Fri.-Sun., Dec. 2-4.

★ **International Folk Dancing: U-M Folk Dance Club.** Also, December 16. Instruction in Balkan and Middle Eastern line and circle dances (8-9 p.m.), followed by open request dancing. Beginners welcome; no partner necessary. 8-11 p.m., Michigan Union Anderson Room. Free. 663-3885.

Handel's "Messiah": University Musical Society. Also, December 3 & 4. A highlight of the Ann Arbor Christmas season for more than 100 years, presented by the 250-voice University Choral Union, and (new this year) the Ann Arbor Symphony Orchestra. 1986 Annie Award winner Donald Bryant celebrates his 20th anniversary conducting the program. This year's professional soloists are all U-M alumni: Soprano Ashley Putnam has performed opera throughout the U.S. and Europe, including at Chicago's Lyric Opera, the San Francisco Opera, the Glyndebourne, and in Brussels and Lyon. Mezzo-soprano Kathleen Segar was a 1982 Metropolitan Opera Auditions National finalist. She has performed frequently with the Detroit, Toledo, and Springfield (Massachusetts) symphonies and is well known locally for her performances with the Michigan Opera Theater. Tenor Richard Fracker was a finalist in the 1985 Pavarotti Competition and sang with the New York City Opera during the 1988 summer-fall season. Bass-baritone Stephen Bryant (Donald's son) has performed opera and oratorio throughout the U.S. He has sung with Michigan Opera Theater, the Opera Theater of St. Louis, the Toledo Symphony, and with Musica Sacra at Avery Fisher Hall. 8 p.m., Hill Auditorium. Tickets \$3-\$8 in advance at Burton Tower and at the door. 764-2538.

★ **Wind Ensemble: U-M School of Music.** H. Robert Reynolds conducts this group of U-M School of Music students in a program including Wagner's Siegfried Idyll and Brahms's Serenade No. 2. Also, the U-M Contemporary Directions Ensemble performs the original version of Gershwin's Rhapsody in Blue, including 16 measures that have never been heard before. Soloist is U-M piano professor Louis Nagel. 8 p.m., Rackham Auditorium. Free. 763-4726.

★ **"Heartland": J. Parker Copley Dance Company.** See 1 Thursday. 8 p.m.

★ **"A Midsummer Night's Dream": Huron High School.** See 1 Thursday. 8 p.m.

★ **"The Real Inspector Hound": Performance Network.** See 1 Thursday. 8 p.m.

★ **"Black Nativity: A Christmas Song Play": U-M Black Entertainment Series.** See 1 Thursday. 8 p.m.

★ **"A Midsummer Night's Dream": U-M University Players.** See 1 Thursday. 8 p.m.

★ **Eddy Strange: MainStreet Comedy Showcase.** Also, December 3 & 4. A frequent guest on many national TV shows, Eddy Strange (the stage name of Ross Bennett) is known for his clever, acute ob-

servational humor. One of MainStreet's most popular attractions. Preceded by two opening acts. Alcohol is served. 8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. \$10 cover charge. 996-9080.

★ **Comedy Sportz at the Heidelberg: Heidelberg Restaurant.** Every Friday and Saturday. Improvisational comedy competition between two four-member teams. The ten-member troupe, which also includes a referee and an organist, is the first Michigan franchisee of the Milwaukee-based Comedy Sportz. Alcohol is served. 8:30 & 11 p.m., 214 N. Main (above the Old Heidelberg Restaurant). \$6. 995-8888.

★ **Matt "Guitar" Murphy: Rick's American Cafe.** Also, December 3. A heralded blues veteran who's played with everyone from Muddy Waters and Sonny Boy Williamson to jazz organist Jack McDuff, Murphy is most widely known through his role in "The Blue Brothers." His music is full-bodied R&B, at once sinuous and hard-driving. He's a frequent and popular visitor to Ann Arbor. 9:30 p.m., Rick's American Cafe, 611 Church St. \$5 at the door only. 996-2747.

★ **Jimmy Johnson: Aubree's Second Floor.** An important part of the 60s Chicago soul scene, Johnson has returned to his blues beginnings and is widely regarded as one of the finest contemporary bluesmen. He sings in a high, sometimes trumpeting, staccato voice that lopes along above his dynamic, spacious guitar playing. He's a witty, wide-ranging songwriter with an inventive sense of humor. His performances are the highlight of Alligator's "Living Chicago Blues" anthology, and his first LP, "Johnson's Whacks," was greeted with universal critical acclaim. 9:30 p.m., Aubree's Second Floor, 39-41 E. Cross St., Ypsilanti. \$5 or \$6 at the door only. 483-1870.

★ **Music Night: Canterbury House.** An evening of conversation, relaxation, solidarity, and music with a variety of local folk musicians to be announced. All invited. 10 p.m. (doors open at 9:30 p.m.)-1 a.m., Canterbury House, 218 N. Division at Catherine. Free. 665-0606.

★ **Dance Jam: People Dancing Studio.** Also, December 16. Dancing to an eclectic mix of taped music, from rock 'n' roll and Motown to African, reggae, and New Age music. Also, occasional live music presentations. An alternative to the bar scene for people who love to dance. Smoke-free, no alcohol. Dance barefoot, or bring dancing shoes. Come with or without a dance partner; children welcome. Begins 10 p.m., People Dancing Studio, 111 Third St. (between Huron and Washington). \$2 donation. 996-2405.

★ **"Vampire Lesbians of Sodom"/"Sleeping Beauty, or Coma": Performance Network.** Also, December 3 & 4. Marvin Sims directs this double bill of bawdy high-camp farces by Charles Busch. An Off-Broadway hit that's been playing for 3½ years at Manhattan's Provincetown Playhouse, this show opened at the Theater-in-Limbo in the Limbo Lounge on New York's Lower East Side. "Along with the innocence of a fairy tale, these plays have qualities of old-fashioned burlesque sketches," says playwright Busch. "They are full of opportunities for double takes, pratfalls, and other comic schtick."

"Vampire Lesbians" is a very funny and wonderfully bizarre stew of harmless depravity, sinister innocence, and egregious puns. The story begins in ancient Sodom, where a virgin, about to be sacrificed to a succubus, bites back and is transformed into a vampire. The action jumps ahead to 1920s Hollywood—where the succubus (a silent film star) and the virgin (a Broadway actress just moved to Hollywood) become fierce rivals—before winding up in 1988 Las Vegas. "Coma," the brief curtain raiser, is a prankishly updated version of the classic fairy tale that turns on an LSD-induced segue from the 1960s fashion world to 1980s health consciousness. The top-notch cast features Sharon Jamo, Linda Kendall, Peter Knox, Michelle Kuhl, Ron Miller, Jeff Przybylo, Ginger Reddy, Judy Schlusel, Jon Smeenge, Anne Stoll, and Jon Vincent. (This is the final weekend of a 3-week run. Also, the late starting time is an experiment to see if there's an audience for late-night theater in town.) 11 p.m., Performance Network, 408 W. Washington. Tickets \$8 (students & seniors, \$6) by reservation and at the door. 663-0681.

FILMS

CG. "Who's Afraid of Virginia Woolf?" (Mike Nichols, 1966). Elizabeth Taylor, Richard Burton, George Segal, Sandy Dennis. AH-A, 7 & 9:30 p.m. MED. "The Sting" (George Roy Hill, 1973). Paul Newman, Robert Redford, Robert Shaw, Charles Durning. Score of Scott Joplin rags, arranged by Marvin Hamlisch. MLB 3; 7 p.m. "Tootsie" (Sydney Pollack, 1982). Dustin Hoffman, Jessica

The University Center for the Child and the Family

We're a new University of Michigan-based clinical agency offering a wide variety of psychological services to children and families.

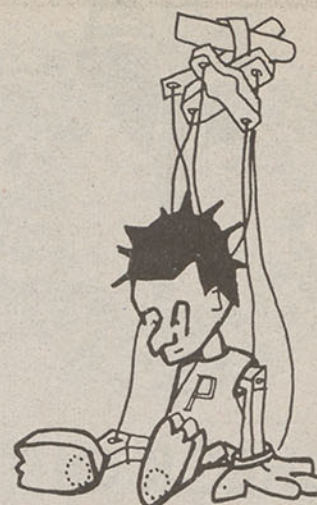
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401 N. Division, Ann Arbor

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Reservations 662-7282
Tickets available at the door



Michigan Council
for the Arts



Ann Arbor
Civic Theatre

Ann Arbor Property Owners 1988 Winter Tax Notice

Your winter '88 tax bill will be in the mail by December 1, 1988, addressed, as the law requires, to the property owner on our records as of late November when the tax bills were printed. You should have your bill by December 9. If you have not received it by that date, please call us at 994-2833, so we can check our records and make sure you receive your tax bill in time for you to avoid any penalty for late payment.

Why might you not have received your tax bill?

- Your purchase of a new home or property exchange may have been too recent to go on city records before the tax bills were printed.
- You may have assumed direct tax responsibility from an escrow account with your bank mortgage company without notification being forwarded to us in time or at all.

Whatever the reason, to avoid late penalties, if you have not received your tax bill by December 9, call us so we can help you.

Tax bills may be paid at many Ann Arbor banks or by mail to City of Ann Arbor, P.O. Box 8611, Ann Arbor, MI 48107.



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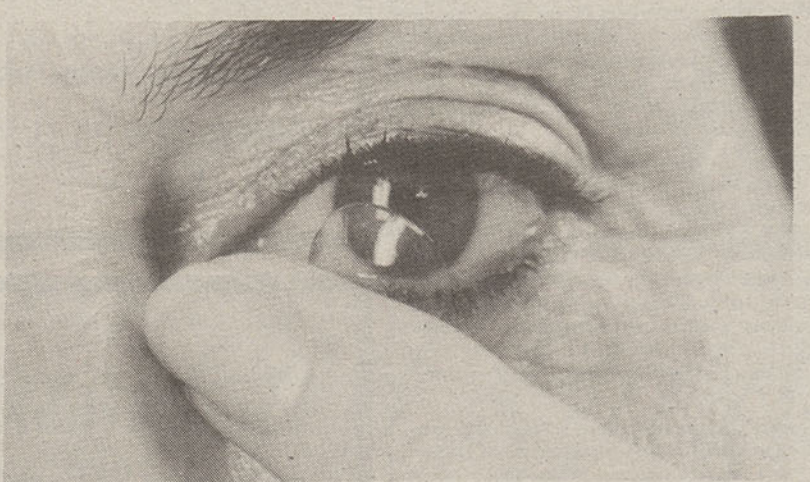
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Lange, Teri Garr, Charles Durning. MLB 3; 9:30 p.m. MTF. "XXI Tournee of Animation." Through December 4. Compilation of animated shorts from around the world. Mich., 7 p.m. "A Fish Called Wanda" (Charles Crichton, 1988). John Cleese, Jamie Lee Curtis, Kevin Kline, Michael Palin. Mich., 9:15 p.m. U-M Center For Japanese Studies. "An Autumn Afternoon" (Yasujiro Ozu, 1962). A widower arranges his daughter's marriage and must learn to live alone. Japanese, subtitles. FREE. Lorch, 7 p.m.

3 SATURDAY

Holiday Ride Plus: Ann Arbor Transportation Authority. Also, December 10, 17, & 24. All AATA bus fares are discounted to 25 cents all day. Also, AATA riders receive a booklet of coupons good for discounts from area merchants. 973-6500.

★ **Christmas Bazaar: Senior Citizens' Guild.** Christmas decorations, decorative sweatshirts, quilts, afghans, knitted garments for all ages, and a white elephant booth. Also, a bake sale and homemade candies. Lunch served 11 a.m.-2 p.m. 8:30 a.m.-3 p.m., Senior Citizens' Guild, 502 W. Huron. Free admission. 663-3394.

19th Annual Ski Swap: U-M Ski Team. All ski-related equipment, both downhill and cross-country. Includes used items and some inventory from local ski swaps. All priced low. Sellers can bring items for sale December 2, 4-10 p.m. The U-M Ski Team takes a commission on all sales. 9 a.m.-10 p.m., U-M Coliseum, corner of Hill St. and S. Fifth Ave. Free admission. 769-9874, 769-1408.

★ **Christmas Bazaar: St. Andrew's Episcopal Church.** Handmade stuffed animals, brass rubbings, Hmong stitchery, Norwegian rosemaling, aprons, baskets, and more. A Scottish Christmas theme prevails with scones, jam, English tea, special coffee, and Devon cream served from 9:30-11 a.m. A luncheon of brandied ham, cranberry-filled orange baskets, savory rice, and french bread is served at 11:30 a.m. and 12:30 p.m. Entertainment includes caroling, a spinning demonstration by Spinners Flock, and Father Alex Miller and Robert Lovell on bagpipe and drum. 9 a.m.-3 p.m., St. Andrew's Episcopal Church, 306 N. Division. Free admission. 769-4430.

★ **Annual Holiday Bazaar and Children's Festival: Rudolph Steiner School.** Features unusual Waldorf toys and dolls handmade by parents and friends according to Rudolph Steiner's educational toymaking principles. Includes gnomes, fairytale stick puppets, books, games, Waldorf crayons, and beeswax. While parents are shopping, their kids can visit the children's room for a variety of games and activities, including fairy-tale puppet shows, dances, and various craft activities. Live music and caroling. 9 a.m.-4 p.m., Rudolph Steiner School, 2775 Newport Rd. Free admission. 995-4141.

★ **Christmas Bazaar: Dexter Area Historical Society.** Christmas decorations, holiday baked goods, toys, dolls, toy rabbits and lambs, rag baskets, dried floral crafts, wreaths and greens, and more. Children can have their photos taken with Santa (10 a.m.-2 p.m.), and the Dexter Area Museum gift shop is open. 9 a.m.-4 p.m., Dexter Area Museum, 3443 Inverness (off Dexter-Ann Arbor Rd.), Dexter. Free admission. 426-2519.

★ **Christmas Bazaar: St. Francis Elementary Religious Education Program.** Also, December 4. Handcrafted gift items by Ann Arbor artists, including hand-painted wooden animals, knitted children's outfits, children's games, wreaths, Christmas stockings, and tree skirts. Also, a spaghetti dinner today (5:30-8 p.m.) and a roast beef platter on Sunday (11:30 a.m.-2:30 p.m.). Refreshments all day. 9:30 a.m.-7 p.m., St. Francis of Assisi Parish Activities Center, 2270 E. Stadium Blvd. Free admission. 663-9663.

Big Winter Book Sale: Friends of the Ann Arbor Public Library. Also, December 4 & 5. A wide selection of used books, including lots of fine children's books. Today, all books are half price. On Sunday and Monday, you can fill a grocery bag with books for only \$3, or buy a tote bag for \$5.50 and fill it for free. 10 a.m.-4 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free admission. 994-2333.

★ **11th Annual Holiday Craft Bazaar: Washtenaw County Parks and Recreation Commission.** Large selection of inexpensive handcrafted items, including toys of all kinds, holiday ornaments, jewelry, and more. Also, a bake sale. 10 a.m.-2 p.m., County Recreation Center, 4133 Washtenaw (entrance on Hogback). Free admission. 971-6337.

★ **Crystal Show and Sale: As Above.** Display and sale of a large selection of quartz crystals, gem-

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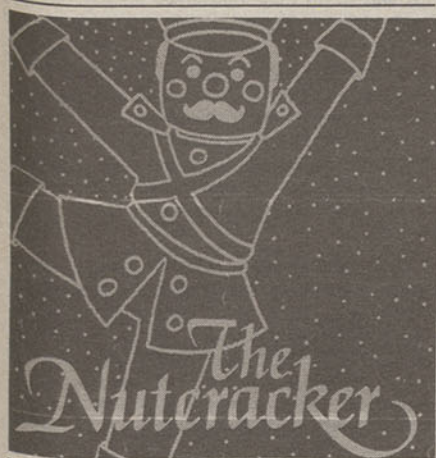
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stones, and jewelry from Arkansas, Brazil, and various other places around the world. 10 a.m.-4 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Free. 971-6581, 971-3980.



There are two productions of Tchaikovsky's "The Nutcracker" ballet to choose from this year: The Ypsilanti Area Dancers take their turn as sugar plum fairies at Ypsilanti High School, Sat. & Sun., Dec. 3 & 4, and the Ann Arbor Ballet Theater goes en pointe to music by the Ann Arbor Chamber Orchestra at the Michigan Theater, Fri.-Sun., Dec. 9-11.

***Bird Feeder Workshop:** Waterloo Natural History Association. WNHA naturalist Holly Hartman helps participants learn about the favored foods of local birds and make a feeder and some treats to take home to their feathered friends. If you haven't tried it before, maintaining a bird feeder is a great wintertime diversion. If possible, bring a 2-liter pop bottle (with cap), a cottage cheese or yogurt container, and an opened-up pine cone. Dress warmly. 10 a.m. Meet at the check-in station, Portage Lake Campground. (Take I-94 west to exit 150, go north on Mt. Hope Rd. to Seymour Rd., head west on Seymour. The Portage Lake access road is on the right.) Free. 475-8307.

***Children's Story Time: Falling Water Books & Collectibles.** Every Saturday. Story and activity time for kids ages 5-8 with Willow Run Community Schools elementary teacher Ruth Scott. Parents may browse through the store while children attend. 10-10:45 a.m., Falling Water Books & Collectibles, 318 S. Ashley. Free. Pre-registration encouraged. 747-9810.

***"Affirming Your Sexuality and Using It Carefully: A Workshop for Gay Men":** Huron Valley Wellness Networks. Workshop examining what gay male sexuality means amidst the AIDS epidemic. Topics covered include: affirming the best parts of being gay in the midst of an epidemic; dealing with issues of physical and emotional safety involving sex; using sexual energy to deepen one's experience of self and others; enlarging one's erotic repertoire; and using sexual energy to explore non-sexual worlds. 10 a.m.-noon, Medical Arts Building, Wellness Networks office, Suite 207, 3075 Clark Rd. (take Huron Pkwy., left on Leforge to Clark), Ypsilanti. Free. 572-9355.

***Michigan Invitational: U-M Men's and Women's Swimming & Diving.** See 2 Friday. 10 a.m. (prelims) & 6 p.m. (finals).

"Christmas in Bloom": Kempf House Center for Local History. Also, December 4, 10, & 11, and by appointment. All invited to visit the charming Kempf House, decked out for the holidays by local craftspeople, florists, and designers. Volunteer docents are on hand to explain how Christmas customs have changed over the years. 11 a.m.-4 p.m., Kempf House, 312 S. Division. \$1 admission. For information or to arrange an appointment, call 994-4964.

***Food Tasting and Cooking Demonstration: People's Food Co-op.** Representatives from Jerusalem Foods in Westland prepare samples of their famous falafel and other surprise taste treats. They also answer questions about their products. 11 a.m.-3 p.m., People's Food Co-op, 740 Packard Rd. (east of State St.). Free. 761-8173.

***Holiday Floral Arrangements and Table Settings: Kitchen Port.** Holiday decorating tips from Kitchen Port's Julie Lewis and a representative from Boyd's Flower Shop. Also, a drawing for the floral arrangements. 11 a.m.-noon, Kitchen Port (Kerrytown). Free. 665-9188.

"Santa Paws": Humane Society of Huron Valley. Also, December 10. A chance—probably your only chance—to have your pet's photo taken with Santa Claus. Proceeds to benefit the Humane Society. 11

a.m.-4 p.m., Ann Arbor Dog Training Club, 1575 E. North Territorial Rd. (2 miles east of US-23). \$6 for two wallet-size photos, \$7 for one 3 1/4" x 4 1/4" photo, \$12 for the entire package. 662-5545.

Orienteering Meet: Southeastern Michigan Orienteering Club. All are invited to try their hand at orienteering, or "adventure running." Armed with a detailed map and compass, participants use their map-reading skills to find several checkpoints. The first person to reach all the checkpoints and make it back to the beginning wins. Meets always include courses of various lengths and difficulty to accommodate all skill levels. (Beginning instruction is available at all SMOC meets.) There is a 3-hour time limit for all courses. 11 a.m., Bird Hills Park, Down-Up Circle (off Newport Rd.). \$2-\$3 for maps. 761-1693.

Today's Brass Quintet: Kerrytown Concert House. This local ensemble, comprised of some of the area's best free-lance brass musicians, presents a program of classical and lighter fare to start the holiday spirit flowing. This concert always sells out, so get your tickets early. Admission includes croissants from the Moveable Feast, coffee, and juice. 11 a.m., Kerrytown Concert House, 415 N. Fourth Ave. \$8. Reservations suggested. 769-2999.

"Holiday Skies"/"The Christmas Star": U-M Exhibit Museum Planetarium. Every Saturday (both shows) and Sunday ("Christmas Star") through December 31, with special weekday showings of "The Christmas Star," December 27-30. "Holiday Skies" is an audiovisual show about the constellations and planets currently visible in the sky. "The Christmas Star" is an audiovisual journey back through time to look at the sky as it must have appeared to the Wise Men, along with speculations about the possible astronomical explanations of the star that heralded the coming of a new age. 11:30 a.m. ("Holiday Skies"), 2 & 3 p.m. ("The Christmas Star"), U-M Exhibit Museum, Geddes Ave. at N. University. \$1.50 ("Holiday Skies"), \$2 ("The Christmas Star"). Children under 5 not admitted to "The Christmas Star." 764-0478.

***Winter Democratic Ride: Ann Arbor Bicycle Touring Society.** Every Saturday, weather permitting. Those who show up pick a ride leader, pace, and destination. Note: Riders should be prepared to take care of themselves on all AABTS rides. Carry a water bottle, a spare tire or tube, a pump, change for a phone call, and snacks. Noon. Meet at Wheeler Park, N. Fourth Ave. at Depot St. Free. 994-0044.

***Festival of Trees: Domino's Farms.** Every Saturday and Sunday through December 18. Indoor display of more than 30 lighted trees decorated by local businesses, along with a variety of Christmas scenes. Also, entertainment and a visit by Santa Claus. Noon-6 p.m., Domino's Farms Exhibition Hall, 30 Frank Lloyd Wright Drive (off Earhart north of Plymouth Rd.). Free. 995-4258.

***"Secret Hearts of Flowers" Calendar Signing: Crazy Wisdom.** Nationally recognized U-M dentistry professor emeritus Albert Richards is on hand to sign his "Secret Hearts of Flowers" calendar, featuring X-ray photos of various flora. Also, all items in the store, including handcrafted gifts and ornaments by Michigan Artists, are 20 percent off. Noon-2 p.m., Crazy Wisdom Bookstore, 206 N. Fourth Ave. Free. 665-2757.

***"Soul Travel Dreams":** Eckankar Center of Ann Arbor. Every Saturday. Talk by a local Eckankar representative. Noon-1 p.m., Eckankar, room 32, Performance Network complex, 410 W. Washington. Free. 994-0766.

***Tapestry Weaving: Ann Arbor Art Association.** Craft demonstration by local artist Catherine LaDu. Noon-4 p.m., Ann Arbor Art Association, 117 W. Liberty. Free. 994-8004.

***Family Caregivers Fair: Turner Geriatric Clinic.** Representatives of agencies offering support to family caregivers are on hand to explain their services and answer questions. The program begins at 1 p.m. with an overview and welcome by Turner Geriatric Clinic social work director Ruth Campbell, followed by a presentation on "Features of Physical Care" by Washtenaw County Child and Family Services training coordinator Judy Pawloski. At 2 p.m., U-M Hospitals senior clinical social worker Elizabeth Dexter discusses "Family Stresses: Coping and Caring." Laurie White, executive director of the Greater Ann Arbor Chapter of the Alzheimer's Association, speaks on "Caring for a Loved One with Dementia" at 2:45 p.m. The day winds up with a panel discussion of "Decisions and Legal Issues" (3:30 p.m.) with Center for Social Gerontology staff attorney Lauren Lisi, Education/Advocacy coordinator Thomas Trainer, and Senior Centers, Inc., representative Walter P. Reuther. Caregivers who need care for their relatives during the fair should call 764-2556 in ad-

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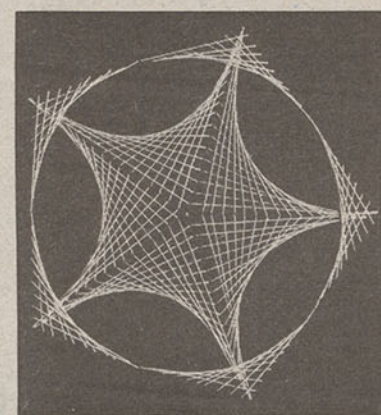
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- Fun with Chemistry and Physics
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This handsome case-bound facsimile is printed on 60# cream white book text, with an 88# Mauve cover sheet and an 80# Gainsboro Confetti dust jacket. The type has been photographically reproduced from the original document.

MITCHELL'S MAP OF MICHIGAN. Keepsake #2, 1988 \$12.95 Originally published 1835.

This full-color "pocket" map was used by settlers and travelers coming into the Michigan region in the 19th century. It was an invaluable guide to communities, roads and rivers, and even indicated major stagecoach and steamboat routes.

Encased in a charming 3" X 5" leatherette cover, Mitchell's Map of Michigan unfolds to a full-size 15" X 13." The map itself is printed on 70# Curtis Brightwater stock. The cover is made of a Beckett Spanish Grain vinyl, with gold foil-stamp lettering and white interfacing.

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vance. 12:30-5 p.m., Kellogg Eye Center Auditorium, 990 Wall St. Free. 764-2556.

Holiday Magic Workshop: Ann Arbor Art Association. Also, December 10 & 17. A chance for parents to do some downtown holiday shopping while their children make holiday gifts. Each child makes four crafts, including a watercolor picture, paper collage jewelry, batik fabric pictures, and handmade gift bags. Workshops are taught by professional artists who are members of the Art Association's art education faculty. For children ages 6-12. Refreshments. 1-4 p.m., Ann Arbor Art Association, 117 W. Liberty. \$10. Early reservations recommended; the workshops always fill up. 994-8004.

Cobblestone Farm Country Christmas: Cobblestone Farm Association/Ann Arbor Parks Department. Also, December 4. The 1844 Ticknor-Campbell farmhouse is decorated with traditional greens and period arrangements of dried flowers and fruit. Also, a complete Christmas dinner table setting is on display in the study and a small collection of antique toys is on view in the children's room. Pioneer crafters offer demonstrations in the upstairs bedrooms, and more contemporary crafters sell tradition-inspired holiday decorations and gifts in the downstairs dining room. CFA board member Eric Wolff shows how various steamed puddings and a colonial one-meal stew were made. Children can listen to stories or decorate gingerbread men (for \$.25) in the log cabin. Also, two raffles: A turkey dinner raffle today and a plum pudding raffle tomorrow. Musical entertainment features a traditional Christmas sing-along led by the local Skylark Trio and other performers to be announced. 1-5 p.m., Cobblestone Farm, 2781 & 2796 Packard Rd. \$2 (children & seniors, \$1). 994-2928.

A Victorian Christmas on the Farm: Waterloo Farm Museum. Also, December 4. All invited to come see the log house, farmhouse, barn, bake house, milk cellar, windmill, icehouse, and Dewey School as they might have been during a 19th-century holiday season. Refreshments and gift shop. 1-5 p.m., Waterloo Farm Museum, 9998 Waterloo-Munith Rd. (Take I-94 west to exit 153 and go north on Clear Lake Rd. to Waterloo-Munith Rd., and head west. The museum is 3 miles north of Waterloo Village). \$2 (seniors, \$1.50; children, \$.50). 475-1426.



Butch Thompson, longtime house pianist on "A Prairie Home Companion," plays jazz from every epoch at the Kerrytown Concert House, Sat., Dec. 3.

★ How to Create a Good Fit: Whole Cloth. Informal demonstration for sewers of all abilities by seamstress/teacher Eula Reed. 1:30-3:30 p.m., Whole Cloth, 206 S. Fourth Ave. Free. 668-8028.

"The Nutcracker" Ballet: Ypsilanti Area Dancers/Ypsilanti Salvation Army. Also, December 4. The Ypsilanti Area Dancers present their 20th annual production of Tchaikovsky's holiday favorite. 1:30 p.m., Ypsilanti High School Auditorium, 2095 Packard Rd., Ypsilanti. \$5 (children 12 and under, \$2). 482-4700.

U-M Men's Basketball vs. South Dakota State. 2 p.m., Crisler Arena. \$10. 764-0247.

★ Weekly Meeting: Ann Arbor Go Club. Every Saturday (2-7 p.m.) and Tuesday (7-11 p.m.). All invited to play the ancient Asian board game, which

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is known as Go in Japan, Wei-ch'i in China, and Paduk in Korea. Beginners welcome. 2-7 p.m., Mason Hall, room 1412. (Mason Hall is on the north side of the Fishbowl, at the west side of the Diag.) Free. 668-6184.

***Suzuki Students:** Briarwood Mall. Holiday music by local Suzuki students. 2 p.m., Briarwood Mall. Free. 769-9610.

***Christmas Entertainment:** State Street Area Merchants. See 2 Friday. Today: The U-M Women's Glee Club sings holiday favorites. 2 p.m.

"Oklahoma!": Young People's Theater. See 2 Friday. 2 & 7:30 p.m.

***Discussion Group:** Democratic Socialists of America. Every Saturday. All invited to join a weekly discussion of various political topics. Speakers to be announced. 3 p.m., Dominick's Restaurant, 812 Monroe. Free. 662-4497.

***Santa on State Street:** State Street Area Merchants. See 2 Friday. 3-5 p.m.

"Black Nativity: A Christmas Song Play": U-M Black Entertainment Series. See 1 Thursday. 3 & 8 p.m.

Sinterklaas Party: Netherlands America University League. A traditional Dutch celebration of St. Nicholas Eve. St. Nicholas himself makes a visit, and NAUL members exchange gifts. Refreshments include pea soup, hot wine, chocolates, and other goodies. Also, Sinterklaas liedjes (Dutch Christmas carols), accompanied on piano. 5:30 p.m., U-M International Center, 603 E. Madison. \$17.50 (couples, \$25) includes annual membership dues. If you plan to come, call Ton Broos at 994-9276 or 764-5370.

Square and Contra Dance: Ann Arbor Friends of Traditional Music/U-M Folklore Society. Live music by Overland, with guest caller Ted Crane. All dances taught; beginners welcome. 7-10:30 p.m., Michigan Union Anderson Room. \$3.50. 668-1511.

Butch Thompson: Kerrytown Concert House. Most people know Butch Thompson as the house pianist on "A Prairie Home Companion," but long before Thompson became a household name he had an ardent following as a formidable jazz pianist. His concerts are practically a history of jazz. He plays everything from Scott Joplin's rags through Jelly Roll Morton's New Orleans jazz, Chicago blues, and Fats Waller stride to pop tunes. 7 & 9 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$10 (assigned seats, \$15). Reservations suggested. 769-2999.

***EMU Symphony Orchestra:** EMU Music Department. Russell Reed directs this EMU music student ensemble in Mozart's Symphony No. 5. Also, Ibert's Divertissement, three dance episodes from Bernstein's "On the Town," and Milhaud's Percussion Concerto, with soloist Whitney Prince, an EMU percussion professor. 7:30 p.m., Pease Auditorium, College Place (off Washtenaw just west of the water tower), EMU campus, Ypsilanti. Free. 487-4380.

Uncle Bonsai: The Ark. Billed as "Seattle's First Family of Satire," this folk-pop a cappella vocal trio is known for its thrillingly sharp and swooping vocal harmonies and for the audacious, keen-witted humor of such original songs as "Cheerleaders on Drugs," "Billboard Love," "Boys Want Sex in the Morning," "Penis Envy," and "Suzy" (a song first made popular locally by the Chenille Sisters). Members include sopranos Arni Adler and Ashley Eichrodt and countertenor/songwriter Andrew Ratshin. A huge favorite with local audiences. 7:30 & 10 p.m., The Ark, 637 1/2 S. Main. Tickets \$10.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.

***"Cabaret Tingeltangel":** U-M Residential College. See 2 Friday. 7:30 p.m.

Annual Elizabethan Wassail: Society for Creative Anachronism. See 2 Friday. 7:30 p.m.

English-American Country Dance: Ann Arbor Council for Traditional Music and Dance. All invited to join in a wide range of English and American country dances. Prompters are Ernylyne Bogue and Don Theyken. Live music by Heartsease. You don't have to bring a partner. All dances taught; beginners welcome. 8-11:30 p.m., location to be announced. \$4. 663-0744.

***Open Stage Poetry Reading:** Sottini's Sub Shop. All poets are invited to read their poems at this popular, unpredictably entertaining and/or illuminating monthly event. These open readings usually draw a full house, with as many as two dozen poets reading until 1 a.m. (Postponed from November 26. This is the last open stage until January 28.) 8



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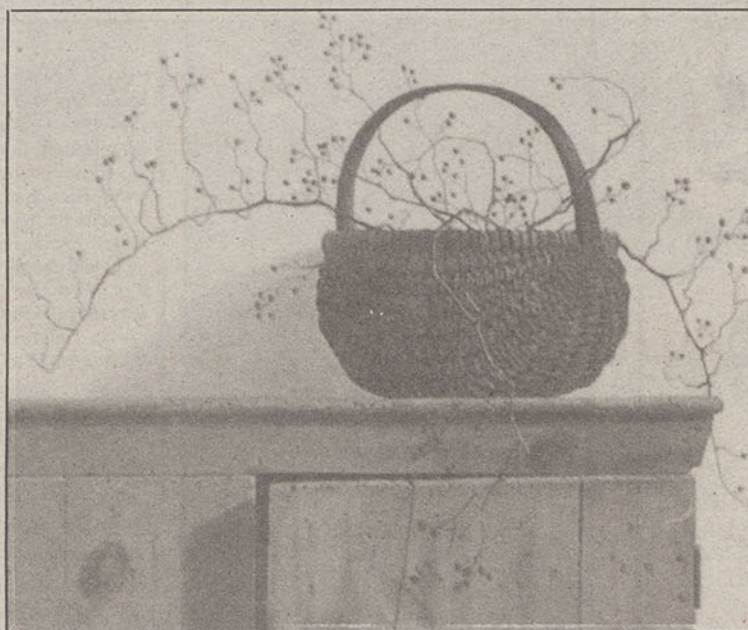


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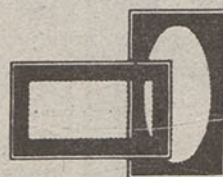


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"St. Joe's Orchestrates a Musical Holiday": 13th Annual Catherine McAuley Health Center Benefit. Dancing to the music of the New York City-based Lester Lanin Orchestra in the Michigan League Ballroom, with dinner served in the various small rooms on the Michigan League's 2nd floor. Also, mariachi music by Mariachi Zapopan, pop-folk music by Ann Arbor's Footloose, barbershop quartet songs by the Harmony Road Show, and more. One of the most successful fund-raising events in the entire U.S., this annual dinner dance last year raised more than \$250,000 for CMHC. This year's proceeds go to the construction of a third cardiac catheterization laboratory in St. Joe's Herrick Heart Unit. 8 p.m. (champagne reception), 9 p.m.-1 a.m. (dinner & dancing), Michigan League, 911 N. University. Tickets \$400-\$1,000 per couple. For ticket information, call 572-5366.

★ Opera Workshop Scenes and Arias: U-M School of Music. Jay Lesenger directs U-M voice students in opera scenes and arias to be announced. 8 p.m., Lydia Mendelssohn Theater, 227 S. Ingalls. Free. 763-4726.

"Rivers of Light: A Magical Evening of New Age Music with Will Vukin." This local New Age musician is known for his passionate, spacious original compositions that blend Celtic, Asian, and Native American folk traditions with contemporary influences. His material ranges from songs performed a cappella or with guitar accompaniment to flutes played live against a background of multi-track tapes and digitally recorded computer sequences. 8 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Tickets \$7 in advance at Earth Wisdom Music, Falling Water Books, and Crazy Wisdom Bookstore; \$8 at the door. 662-2753.

Handel's "Messiah": University Musical Society. See 2 Friday. 8 p.m.

"Heartland": J. Parker Copley Dance Company. See 1 Thursday. 8 p.m.

"The Real Inspector Hound": Performance Network. See 1 Thursday. 8 p.m.

"A Midsummer Night's Dream": U-M University Players. See 1 Thursday. 8 p.m.

"A Midsummer Night's Dream": Huron High School. See 1 Thursday. 8 p.m.

Eddy Strange: MainStreet Comedy Showcase. See 2 Friday. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 4 Friday. 8:30 & 11 p.m.

Matt "Guitar" Murphy: Rick's American Cafe. See 2 Friday. 9:30 p.m.

"Vampire Lesbians of Sodom"/"Sleeping Beauty, or Coma": Performance Network. See 2 Friday. 11 p.m.

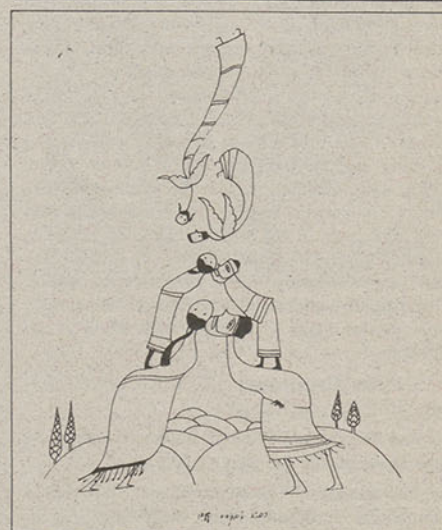
FILMS

AAFC. "Frida" (Paul Leduc, 1987). Freewheeling and intricate biographical film about Mexican painter Frida Kahlo. See Pick of the Flicks.

Spanish, subtitles. MLB 3; 7 & 9:30 p.m. CG. "Animal Crackers" (Victor Heerman, 1930). Marx Brothers. AH-A, 7 p.m. "Duck Soup" (Leo McCarey, 1933). Marx Brothers. See Pick of the Flicks. AH-A, 8:45 p.m. "Monkey Business" (Norman Z. McLeod, 1931). Marx Brothers. AH-A, 10:10 p.m. MED. "The Third Man" (Carol Reed, 1949). Orson Welles, Joseph Cotten, Trevor Howard. MLB 4; 7:30 p.m. "The Stranger" (Orson Welles, 1946). Orson Welles, Loretta Young, Edward G. Robinson. MLB 4; 9:30 p.m. MTF. "XXI Tournee of Animation." Through December 4. Compilation of animated shorts from around the world. Mich., 5:30 & 7:45 p.m. "Married to the Mob" (Jonathan Demme, 1988). Michelle Pfeiffer, Matthew Modine, Dean Stockwell. Mich., 9:50 p.m.

4 SUNDAY

Antique Show and Sale: Ann Arbor Parks Department. More than 30 dealers sell jewelry, clocks, primitives, European and American furniture, and other antiques and collectibles. 8 a.m.-4:30 p.m., 2796 Packard Rd. (across Packard from Cobblestone Farm). \$2 general admission. 994-2780.



A display and sale of art by several internationally recognized Israeli and Jewish artists takes place at the Jewish Community Center, Sun., Dec. 4.

★ "Unplug the Christmas Machine": New Directions Single Adult Ministry. Every Sunday. All single adults invited to join this discussion and fellowship group. 9-10 a.m., First Presbyterian Lewis Room, 1432 Washtenaw at Hill. Free. 663-9456.

★ "Update: Eye Diseases, Surgery and Treatments": First Unitarian Church Adult Forum.

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Slide-illustrated talk by Catherine McAuley Health Center ophthalmologist James Adams. 9:30-10:20 a.m., First Unitarian Church, 1917 Berkshire at Washtenaw. Free. 665-6158.

★ **Christmas Bazaar:** St. Francis Elementary Religious Education Program. See 3 Saturday. 9:30 a.m.-2 p.m.

★ **"The Legacy of Frank Lloyd Wright":** Ann Arbor Unitarian Fellowship. Talk by retired industrial chemist Adam Paul Banner, who currently works as a docent at Domino's Farms. 10 a.m., Burns Park Community Center, 1320 Baldwin. Free. 971-8638.

Family Hanukkah Celebration: Jewish Cultural Society. Activities include storytelling, dreidel games, and craft activities. Also, traditional foods such as potato kugel (a grated potato casserole), sufganyot (fried jelly donut), and bimuelos (fried noodle dough sprinkled with powdered sugar). All invited. 10 a.m.-noon, Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Non-members: \$2 donation per family. Members: free. 971-0990.

★ **Jewish & Israeli Art Show & Sale:** Jewish Community Center. Display and sale of paintings, prints, and sculpture by several internationally recognized Israeli and Jewish artists, including Calman Shemi, Amram Ebgi, Zina Rothman, Izi Tar Kay, David Schneur, Ruth Factor, Peter Max, Bat Zvi, and more. Organized by the Danielle Peleg Art Gallery in West Bloomfield. Also, for an invitation to the Champagne Preview and Sale (\$5) on Saturday, December 3, 7-9 p.m., call 971-0990. 10 a.m.-3 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971-0990.

★ **"Ornamental Dried Weeds":** Washtenaw County Parks and Recreation Commission. Popular WCPARC naturalist Matt Heumann leads a walk to collect common field weeds that make lovely dried or dyed ornaments for the holiday season. He also demonstrates how to dye and dry the plants. Bring small pruning shears and some bags. 10 a.m., County Farm Park, Platt Rd. (off Washtenaw). Free. 971-6337.

Michigan Invitational: U-M Men's and Women's Swimming & Diving. See 2 Friday. 10 a.m. (prelims) & 6 p.m. (finals).

★ **Three Women Artists' Studio Tour and Sale.** Three women who have exhibited in the past as part of the artist group, "All Girl Art Review," open their studios to the public. Works include hand-woven hats, scarves, sweaters, knit and wrapped necklaces, and beaded pins by Carol Furtado; perfume bottles, mixed-media animal angels, and glass cat and dog pins by Janet Kelmen; and functional and decorative porcelain and earthenware by Frances Mackey. Refreshments. Noon-5 p.m. Maps are available in advance or the day of the tour at the Clay Gallery in Nickels Arcade or at 16 Hands Gallery, 119 W. Washington. Free. 761-1110.

★ **Children's Tree Trimming:** Main Street Area Association. Local preschool and elementary school children decorate Christmas trees along Main Street with their own handmade ornaments. Noon-5 p.m., Main Street between Huron and William. Free. 668-6474.

★ **Festival of Trees:** Domino's Farms. See 3 Saturday. Noon-6 p.m.

★ **Ninawake Trail Hike or Ski:** Sierra Club. All invited to join a hike (or cross-country ski if there is enough snow) along this popular new trail connecting the Waterloo and Pinckney Recreation areas. 1 p.m. Meet at City Hall parking lot for directions. Free. 1-231-1257.

★ **"Christmas in Bloom":** Kempf House Center for Local History. See 3 Saturday. 1-4 p.m.

Big Winter Book Sale: Friends of the Ann Arbor Public Library. See 3 Saturday. 1-4:30 p.m.

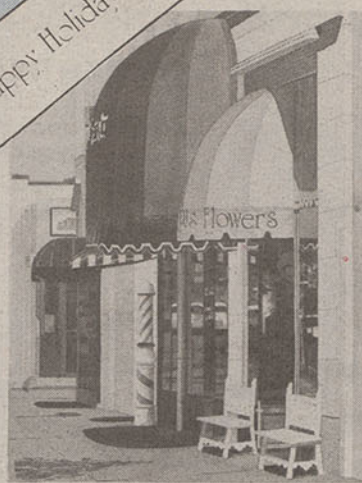
Cobblestone Farm Country Christmas: Cobblestone Farm Association/Ann Arbor Parks Department. See 3 Saturday. 1-5 p.m.

A Victorian Christmas on the Farm: Waterloo Farm Museum. See 3 Saturday. 1-5 p.m.

★ **"Reminders of Christmas Past":** Genealogical Society of Washtenaw County. Members share their family traditions and stories and display and discuss old items that are part of their families' Christmas traditions. Bring a dish to pass for a potluck. All invited. 1:30 p.m., Glacier Hills Retirement Center, Sunshine Room, 1200 Earhart Rd. Free. 482-5520.

★ **Winter Survival:** Matthaei Botanical Gardens. Garden docents reveal the mysterious methods plants and animals use to make it through the cold, dark winter. 2 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 763-7061.

Happy Holidays!



AUGUST 1989

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3	4	5
6	7	8	9	10	11	12
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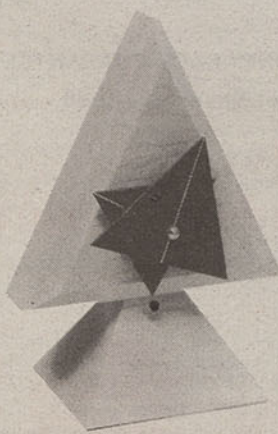
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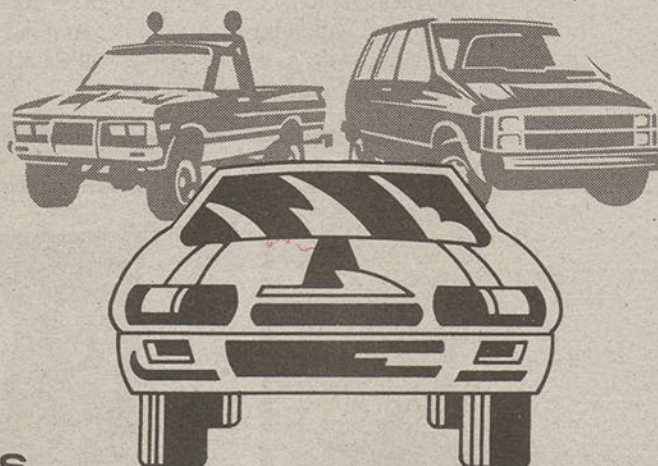
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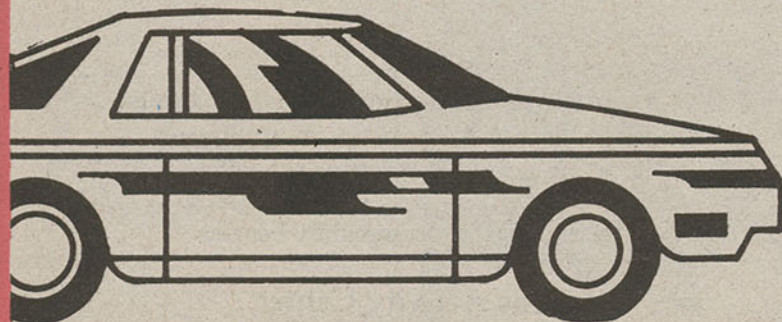
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"The Christmas Star": U-M Exhibit Museum Planetarium. See 5 Saturday. 2 & 3 p.m.

Handel's "Messiah": University Musical Society. See 2 Friday. 2 p.m.

"A Midsummer Night's Dream": Huron High School. See 1 Thursday. 2 p.m.

"A Midsummer Night's Dream": U-M University Players. See 1 Thursday. 2 p.m.

"Oklahoma!": Young People's Theater. See 2 Friday. 2 p.m.

★ Opening Party: Clare Spitler Works of Art. Opening reception for Spitler's annual theme show "Old, New, Borrowed, Blue" (see Galleries). 3-6 p.m., Clare Spitler Works of Art, 2007 Pauline Ct. Free. 662-8914.

"Black Nativity: A Christmas Song Play": U-M Black Entertainment Series. See 1 Thursday. 3 p.m.

★ Alternative Christmas Fair: Interfaith Council for Peace/First Baptist Church. Participants donate money in the name of a family member or friend to purchase chickens, cows, pigs, and goats for Third World villages, where the animals become a permanent source of meat, milk, or eggs for the villagers. The honorary donors are sent cards informing them of the gift made in their names. Young kids especially get a kick out of being able to buy a chicken (for a mere 50 cents) in the name of a parent or sibling.

Also, a holiday bazaar sponsored by SERRV, an ecumenical nonprofit marketing organization designed to provide a major alternative sales outlet to artisans in economically developing areas of the world. On sale are handcrafted items by Third World artisans, including batik from Bangladesh, carvings from Bethlehem, dolls from China, amber from the Dominican Republic, silver from Thailand, silver and shell work from Mexico, and more. 4-7 p.m., First Baptist Church, 512 E. Huron. Free admission. 663-1870.

"Yuletide Promenade": Chelsea Community Hospital Auxiliary. Self-guided tour of the historic 1880 Chelsea Depot and seven Chelsea-area homes, all lavishly decked out for the holiday season. Refreshments served at the Chelsea Depot. 4-8 p.m. Tour headquarters is the Chelsea Depot, Main Street (one block north of Middle St), Chelsea. Tickets \$7 (includes map) in advance and day of tour. 475-1311.

"Heartland": J. Parker Copley Dance Company. See 1 Thursday. 4 & 8 p.m.

★ Israeli Dancing: Jewish Community Center. Every Sunday. All invited to perform Israeli folk dances, mainly circle dances. Beginners welcome; all dances taught. There are two programs, one for elementary school children (4:30 p.m.) and one for adults (8:30 p.m.). 4:30 & 8:30 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971-0990.



The great young cello virtuoso Yo-Yo Ma makes his second Ann Arbor recital appearance at Hill Auditorium, Mon., Dec. 5.

★ Progressive Zionist Caucus Potluck and Discussion: Hillel Foundation. All invited to an open discussion on religious pluralism in Israel. Bring a dish to pass. 5:30 p.m., Minnie's Coop, 307 N. State St. Free. For more information, call Becky Pearlman at 996-5950.

"The Real Inspector Hound": Performance Network. See 1 Thursday. 6:30 p.m.

★ Weekly Meeting: Ann Arbor Greens. Every Sunday. The Greens are a grass-roots political organization that works on environmental and social issues from a holistic perspective. All invited. 7:30 p.m., Blossom Foods Cafe, 396 W. Washington. Free. 662-5564.

Fields of Nephilim: Prism Productions. Ann Arbor debut of this very popular English hard-rock dance music quintet. Their music is darkly atmospheric

The very popular debut at the N

and ominously other-worldly desire. Their d 1987 Album o they recently Nephilim." 7: Liberty. Ticket Union Ticket outlets; \$12 a 763-TKTS or

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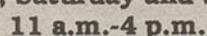
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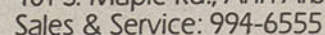
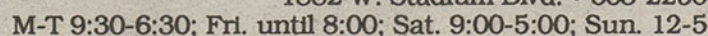
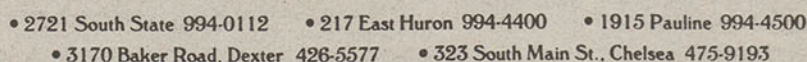
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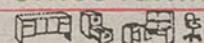


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Cajun, Creole, zydeco, and medieval French music—Beausoleil plays it all. The group is at The Ark, Tues., Dec. 4.

Was (Not Was): Prism Productions. This celebrated Detroit-based art-funk ensemble is led by bassist Don Faginon and flutist/saxophonist David Weiss. Their blend of vigorous, jazzy soul-based dance music with smart (and often smart-alecky) social-minded lyrics has made them the darlings of both dance clubs and rock hipsters. Their latest LP, "What Up, Dog?", has steadily climbed the Billboard charts since its release last fall and has spawned the hit single, "Spy in the Name of Love." Their current lineup includes vocalists Sweet Pea Atkinson and Harry Bowens, keyboardist Luis Resto, saxophonist David McMurray, guitarist Randy Jacobs, and former Buzztones drummer Ron Pangborn. 10 p.m. sharp, Nectarine Ballroom, 516 E. Liberty. Tickets \$12.50 in advance at the Michigan Union Ticket Office and all other Ticketmaster outlets; \$15 at the door. To charge by phone call 763-TKTS or 1-423-6666.

FILMS

SS. "Willow" (Ron Howard, 1988). Through December 8. Jean Marsh, Val Kilmer, Joanne Whalley. SA, 8 & 10 p.m.

6 TUESDAY

★ **Tuesday Walkers: Jewish Community Center.** Every Tuesday. Rita Gelman leads a leisurely outdoor walk through a different part of town each week. All invited. 9:15 a.m., starting location to be announced. Free. 971-0990.

★ **Drop-in Storytimes: Ann Arbor Public Library.** Also, December 7, 13, 14, & 20 (different locations). Stories, songs, and finger plays for preschoolers ages 3 and up. An adult must be present in the library but need not attend. 9:30-10 a.m., Ann Arbor Public Library West Branch (Westgate Shopping Center). Free. 994-2345.

★ **Coffee Break and Children's Story Hour: Ann Arbor Area Neighborhood Bible Studies.** Every Tuesday. All invited to join this weekly interfaith Bible discussion over coffee. No previous Bible study necessary. Story hour activities for children ages 3-5, and child care provided for children under 3. 10-11:30 a.m., Christian Reformed Church, 1717 Broadway. Free. Registration requested. 769-8008, 761-7975.

★ **"Multinational Corporations and Third World Development": International Forum Speaker Series (U-M International Center/Ecumenical Campus Center).** Talk by U-M urban, technological, and environmental planning graduate student Wilfred Okafor. Noon, U-M International Center, 603 E. Madison. Free. 662-5529.

★ **"We Just Change the Beat": Shaman Drum Bookshop Publication Party.** Detroit poet John Sinclair is on hand to sign copies of his recently published *Selected Poems: "We Just Change the Beat."* Refreshments. Also, Sinclair is the featured reader at tonight's Ann Arbor Poetry Slam (see below). 4-6 p.m., Shaman Drum Bookshop, 313 S. State (upstairs). Free. 662-7407.

★ **Weekly Meeting: Jugglers of Ann Arbor.** Every Tuesday. All invited to join this weekly practice laboratory for local jugglers. Beginners should call for information about occasional free workshops offered by veteran club members. 7-10 p.m., Com-

munity High School gymnasium, 401 N. Division at Lawrence. (Use rear entrance off parking lot.) Free. 994-0368.

★ **Varsity Blues: Briarwood Mall.** Holiday music by this Saline High School choir. 7 p.m., Briarwood Mall. Free. 769-9610.

★ **Monthly Meeting: U-M Science Research Club.** Cynthia Marcelo, director of the U-M medical school dermatology laboratory, discusses "Controls of Epidermal Function," and U-M pharmacy professor Linda Wotring discusses "Which Is the Real Cytotoxic Event: Toward an Understanding of How Antitumor Nucleosides Kill Cells." Prospective new members welcome. 7:30-10 p.m., Chrysler Center Auditorium, 2121 Bonisteel Blvd., North Campus. Free. 763-0145.

★ **"Palestinian Intefadah and Its Implications for Middle East Peace": Arab-American University Graduates.** Lecture by Northwestern University political science professor Ibrahim Abu-Lughod, a member of the Palestinian National Council. 7:30 p.m., Rackham Amphitheater (4th floor). Free. 1-677-0795.

★ **"Homophobia, Violence, and Militarism": American Friends Service Committee/Guild House.** Workshop led by Richard Cleaver, director of the local AFSC's program on militarism and nonviolence. The workshop uses discussion, music, role reversals, and brainstorming sessions to address the connections between U.S. military policy and several related domestic issues of violence and injustice. 7:30-9:30 p.m., Guild House, 802 Monroe. Free. If you plan to come, call Richard Cleaver at 761-8283 by December 5.

★ **Bi-Weekly Meeting: Ann Arbor Camera Club.** Also, December 20. Club members show recent slides (tonight) and prints (December 20). Refreshments. All invited. 7:30 p.m., Forsythe Intermediate School, room 310, 1655 Newport Rd. Free. (\$7.50 annual dues for those who join.) 663-3763, 665-6597.

★ **Weekly Rehearsal: Ann Arbor Sweet Adelines.** Every Tuesday. All women invited to drop in to listen to or participate in the weekly rehearsals of this award-winning local barbershop harmony chorus. 7:30-10:30 p.m., Glacier Way United Methodist Church, 1001 Green Rd. Free (\$15 monthly dues for those who join). 994-4463.

★ **"Wisdom: On Self and Selflessness": Jewel Heart.** Also, December 13 & 20. Part of a series of talks by Gelek Rinpoche, a Tibetan lama currently living in Ann Arbor. Each talk explores a different aspect of the topic from a Buddhist perspective. 7:30 p.m., Friends Meeting House, 1420 Hill St. Free, but donations are accepted. 665-2757.

★ **U-M Women's Basketball vs. Western Michigan University.** 7:30 p.m., Crisler Arena. \$2 (students, \$1). 763-2159.

★ **"Man and Earth in the Future": Rudolf Steiner Institute.** Also, December 13. Lecture by U-M physics professor emeritus Ernst Katz. Part of a series of lectures on general topics considered from the point of view of Rudolf Steiner's "spiritual science," also known as anthroposophy. No previous knowledge of Steiner's work is necessary. 8-10 p.m., Rudolf Steiner Institute, 1923 Geddes Ave. Free. 662-6398.

★ **Weekly Meeting: Time and Relative Dimensions in Ann Arbor.** Every Tuesday. All invited to watch

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videos of "Doctor Who," a syndicated British sci-fi TV show recently shown locally on Channel 56 in Detroit, along with "Blake's 7," "Yes, Minister," "The Prisoner," "The Avengers," and other British TV shows. Also, discussion of these shows. The club publishes a fanzine, *The Console Room*, and hosts special events one or two Saturdays each semester. 8 p.m., Dennison Bldg., room 296, 501 E. University. Doors open at 7:30 p.m. Free. 764-2901, 662-3508.

★ Concert of the Month: Michigan Union Arts Programs. Piano recital by U-M music school graduate student Kazimierz Brozowski, a graduate of the Chopin Conservatory in Warsaw, Poland. Program: Liszt's Sonata in B Minor and Scriabin's Sonata No. 10. 8 p.m., Michigan Union Pendleton Room. Free. 764-6498.

Beausoleil: The Ark. Led by fiddler Mike Doucet, Beausoleil is one of the most influential bands in the revival of interest in the Cajun music of French Louisiana. Their repertoire includes everything from Cajun, Creole, and medieval French music to zydeco, New Orleans jazz, island rhythms, and Southern boogie. Featured on the soundtrack of "The Big Easy." 8 p.m., The Ark, 637 1/2 S. Main. Tickets \$11 in advance at Schoolkids, Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.

Claudio Scimone Conducts I Solisti Veneti: University Musical Society. Italian conductor/musicologist/educator Claudio Scimone founded the 20-member Solisti Veneti in 1959 and has made it one of the world's leading proponents of Italian music from Vivaldi to contemporary composers. The ensemble is particularly well known for its extensive recordings of Vivaldi and Albinoni. Tonight they perform an all-Vivaldi concert, including *The Four Seasons*. 8 p.m., Rackham Auditorium. Tickets \$8-\$17 in advance at the Burton Tower box office and at the door. 764-2538.

★ University Choir: U-M School of Music. Jerry Blackstone conducts this popular U-M music student ensemble in a performance of French composer Arthur Honegger's oratorio, "King David." Originally a stage production written in 1921, the work was the first to mix elements of oratorio and opera, creating an important form in mid-20th-century music. The vivid, spontaneous melodies and easily sung choruses have made "King David" very popular. Soloists are U-M music students soprano Darlene Bennett Johnson, mezzo-soprano Clair Stoklak, and tenor Ray Wade. Narration by U-M theater professor Philip Kerr, fresh from his Broadway appearance in *Macbeth*. 8 p.m., Hill Auditorium. Free. 763-4726.

John Sinclair: Ann Arbor Poetry Slam #5. Poetry reading by *City Arts Quarterly* editor John Sinclair, the longtime Detroit music impresario who first gained fame in the 60s as the "minister of information" of the Ann Arbor-based White Panther Party. His poem are shaped by jazz, blues, and rock 'n' roll rhythms and idioms, and his approach is strongly influenced by former Fugs leader Ed Sanders's theories of "investigative poetry." Tonight he reads poems from his recently published *Selected Poems: "We Just Change the Beat."* It is highlighted by selections from two works-in-progress, "Fattening Frogs for Snakes" (*Delta Blues Suite*), a series of blues-based poems inspired by the

life and work of the great Mississippi Delta blues artists, and *Thelonius: A Book of Monk*, a sequence of poems celebrating the artistry and wisdom of jazz great Thelonius Monk. Sinclair's reading is accompanied by his Blues Scholars, a jazz-based musical ensemble with a varying membership. Tonight's lineup is to be announced.

Sinclair's reading is preceded by open mike readings and followed by a "poetry slam," in which poets compete for a \$10 cash prize. 8-11 p.m., upstairs at the Old Heidelberg Restaurant, 215 N. Main. \$2. For information, call Vince Kueter at 1-677-1910 or 764-0410.

Tuesday Night Ballroom Dancers. Every Tuesday. Ballroom dancing with live music by Detroit-area ballroom bands. All ages welcome. Refreshments. Preceded at 7:15 p.m. by a dance class. 8:30-11:30 p.m., Grotto Club of Ann Arbor, 2070 W. Stadium. \$3.50. 971-4480.

Open Mike: MainStreet Comedy Showcase. Every Tuesday. Usually includes performances by guest professional comedians from Detroit and by aspiring local comedians. All local comedians invited to perform. 9 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. \$2. 996-9080.

FILMS

SS. "Willow" (Ron Howard, 1988). Through December 8. SA, 8 & 10 p.m.

7 WEDNESDAY

★ "Downtown Development Sites": Lively Downtown Task Force (Ann Arbor Area 2000). Also, December 21. All invited to join an informal discussion of what you'd like to see happen on the few remaining prime development (or redevelopment) sites downtown. 8-9:30 a.m., Ann Arbor. "Y" Conference Room, 350 S. Fifth Ave. at William. Free. For information, call Carolyn White at 663-0536 or David Kwan at 769-2700.

★ Drop-In Storytimes: Ann Arbor Public Library. See 6 Tuesday. 9:30-10 a.m., Loving Branch (3042 Creek Drive (off Lorraine from Platt)).

★ Cuisinart Food Processor: Kitchen Port. Cuisinart representative Arleigh Heagany demonstrates how to use this food processor and its accessories. 11 a.m.-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

★ "Poland 1988": U-M Center for Russian & East European Studies. U-M Slavic literatures and languages professor Bogdana Carpenter and U-M history professor Roman Szporluk share their impressions from recent visits to Poland. Bring a bag lunch. Noon, Lane Hall Commons, 204 S. State. Free. 764-0351.

Legislative Luncheon: Ann Arbor Area Chamber of Commerce. Former Republican gubernatorial candidate Richard Headlee, chairman of the Alexander Hamilton Life Insurance Company, discusses the status of the Headlee tax limitation amendment and other legislative issues. Noon-1:30 p.m., Marriott Inn, 3600 Plymouth Rd. \$20 (members, \$15) includes lunch. Reservations required by December 7. 665-4433.

Rice and Beans Night: Guild House/Latin American Solidarity Committee/Central American Education-Action Committee. Every Wednesday. Rice

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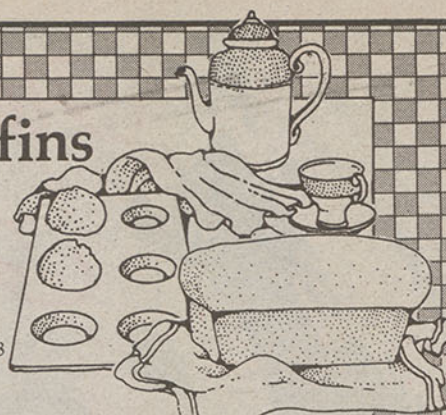
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Waffle with fresh fruit sauce and cream or pure maple syrup ... served with mushrooms/gruyère omelette or scrambled eggs ... with choice of bacon, canadian bacon, or breakfast sausage ... with pan-fried potatoes.

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(Toast optional with any entree.)

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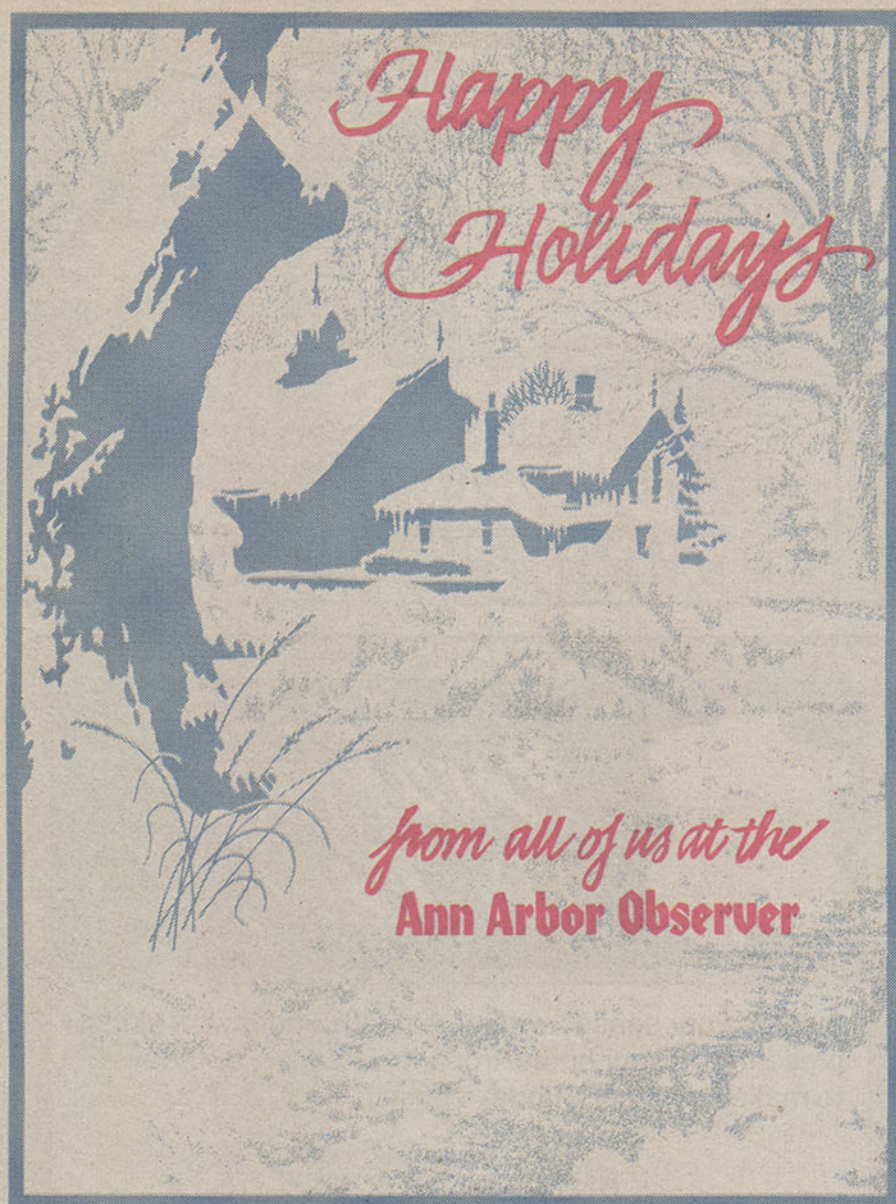
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and beans dinner. Proceeds used to provide economic aid for the people of Central America. 6-7:30 p.m., Guild House, 802 Monroe. \$2 (children ages 6-12, \$1) donation. 668-0249.

★ **"Content and Modernism": U-M School of Art.** Slide-illustrated lecture by realistic oil painter Martha Erlebacher, who has a "passion for form and a serious commitment to understand it." 7 p.m., U-M Art & Architecture Bldg. Auditorium, 2000 Bonisteel, North Campus. Free. 764-0397.

★ **The Jefferson Singers: Briarwood Mall.** Holiday music by the Detroit-area Jefferson High School choir. 7 p.m., Briarwood Mall. Free. 769-9610.

★ **"Enjoying the Holidays: Women's Health Lecture Series": Women's Health Center.** A chance to get in touch with the stress the holidays create and to learn how to deal with it effectively. Women's Health Center program coordinator Fran Beckly gives an overview of why women stress out during this time, then Women's Health Center nurse clinician and stress management specialist Barb Colmery offers strategies for reducing tension and enjoying the holiday season. Refreshments. 6:30 p.m., Chelsea Community Hospital dining room, 775 S. Main St., Chelsea. \$12. Reservations required by December 1. 475-3979.

★ **Ann Arbor Bridge Club.** Every Wednesday. Each two-person team plays two or three hands against a dozen or so other pairs each evening. Players at all levels welcome. If you plan to come without a partner, call in advance or arrive 20 minutes early to arrange for a partner. 7:30-11 p.m., Earhart Village Clubhouse, Greenhills Drive (off Earhart between Geddes and Plymouth). \$3 per person. 769-1773.

★ **Weekly Meeting: New Dimensions Study Group.** Every Wednesday. After taking a summer sabbatical, this local group has reincarnated with a new format and a new meeting place. Formed in 1983 to discuss public radio's New Dimensions program, the group now gathers informally once a week in a cafe setting to eat, drink, and discuss spirituality and other New Age-related topics. All are invited to bring an idea, question, or book to share and to join the discussion. 7:30-10 p.m., Dominick's Restaurant, 812 Monroe. Free. 483-2216.

★ **U-M Men's Basketball vs. Central Michigan University.** 7:30 p.m., Crisler Arena. \$10. 764-0247.

★ **"Gorbachev and the Non-Russian Peoples": U-M Center for Russian and East European Studies.** Lecture by U-M Armenian history professor Ronald Suny, author of *Armenia in the 20th Century* and *The Making of the Georgian Nation*. 8 p.m., Rackham Amphitheater (4th floor). Free. 764-0351.

★ **Michigan Chamber Players: U-M School of Music.** This highly regarded chamber group consists of some of the brightest U-M School of Music faculty stars—including violinist Andres Cardenes, pianist Katherine Collier, violist Yizhak Schotten, cellist Jeffrey Solow, pianist Ellen Weckler, oboist Harry Sargous—as well as new faculty members, violinist Hamao Fujiwara and hornist Lowell Greer. Program: Reinecke's Trio for Oboe, Horn, and Piano; Kodaly's Duo for Violin and Cello; and Brahms's Piano Quintet in F Minor. 8 p.m., U-M School of Music recital hall, Baits Drive (off Broadway), North Campus. Free. 763-4726.

★ **University Band & Campus Band: U-M School of Music.** Eric Becher and James Nissen conduct these two high-quality U-M student ensembles. Program to be announced. 8 p.m., Hill Auditorium. Free. 763-4726.

★ **"Utopia, Limited": U-M Gilbert and Sullivan Society.** Also, December 8-11. Performance of one of Gilbert and Sullivan's lesser operettas by this highly regarded semi-professional company. The plot concerns the anglicization of a South Sea island. The island's princess returns after five years in England and institutes reforms that result in the abolition of illness, crime, and war. Chaos ensues. To restore order and to give the unemployed doctors, soldiers, and lawyers something to do, government by party is introduced. The best-known songs are "In ev'ry mental lore" and "Society has quite forsaken all her wicked courses." This was George Bernard Shaw's favorite G & S show. The cast includes Matt Grace, David Jessen, Don Devine, Timur Kocak, Kaia Monroe, Amy McEwen, Barbara Hilbish, Susan Duderstadt, and others. 8 p.m., Lydia Mendelssohn Theater, 227 S. Ingalls. Tickets \$7.50-\$9 (Wed., Thurs., & Sun.) and \$8.50-\$10 (Fri. & Sat.) in advance at the Michigan Union Ticket Office or by calling 761-7855, and at the door.

★ **Comedy Jam: MainStreet Comedy Showcase.** See 1 Thursday. 9 p.m.

FILMS

SS. **"Willow"** (Ron Howard, 1988). Through December 8. SA, 8 & 10 p.m.

8 THURSDAY

★ **40th Annual Greens Market: Ann Arbor Branch of the Women's National Farm and Garden Association.** This popular pine-scented festival features freshly cut greens in a variety of custom-decorated wreaths, centerpieces, table arrangements, bows, ribbons, and ornaments. Plain wreaths, boughs, and other materials available for do-it-yourself arrangements. Other items include elegant picnic baskets, band boxes, Truan's candies, homemade baked goods, ceramic tiles, personalized stationary, country herbs and seasonings, quilted accessories, and more. Proceeds to fund a U-M School of Natural Resources scholarship, a Matthaei Botanical Gardens internship, and other community projects. Lunch served, 11:30 a.m.-1:30 p.m. 10 a.m.-3 p.m., Women's City Club, 1830 Washenaw. Free admission. 663-0202.



Loyola College (Baltimore) writer-in-residence Karen Fish reads from her vividly personal poems in the Rackham East Conference Room, Thurs., Dec. 8.

★ **Arts at Mid-Day: Michigan Union Arts Programs.** A preview of the thesis concert by U-M dance majors, which opens tonight (see listing below). 12:15 p.m., Michigan Union Pendleton Room. Free. 764-6498.

★ **"Hanukkah Party": Jewish Community Center.** Hanukkah games and food. Preceded at 12:30 p.m. by a homemade kosher dairy lunch (\$3). All invited. 1:15 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971-0990.

★ **"Words and Music": U-M School of Music Early Music Forum.** Lecture by baritone Paul Hillier, director of the respected Hilliard Ensemble. 4 p.m., U-M School of Music Recital Hall, Baits Drive (off Broadway), North Campus. Free. 763-4726.

★ **"Germany": Michigan League International Night.** See 1 Thursday. 4:30-7:30 p.m.

★ **Karen Fish: U-M English Department Visiting Writers Series.** Poetry reading by this Loyola College (Baltimore) writer-in-residence. Her first book of poems, *The Cedar Canoe*, features short, vividly personal lyrics evoking the essence of various rustic scenes. Critic David St. John calls it "a stunning debut volume" and praises the poems' "dazzling, elliptical grace," "muted sensuality," and "painterly resonance." 5 p.m., Rackham East Conference Room. Free. 764-6296.

★ **Family Night: Jacobson's.** Entertainment and demonstrations throughout the store, including scarf-painting, origami ornament-making, make-up makeovers, a visit from Santa, and more. 5-9 p.m., Jacobson's, 612 E. Liberty. Free.

★ **The Three-D Jazz Trio: Kerrytown Shops.** See 1 Thursday. 6:30-7:30 p.m.

★ **Pioneer High School Symphony Orchestra: Briarwood Mall.** Holiday music performance by Pioneer's talented orchestra. 7 p.m., Briarwood Mall Grand Court. Free. 769-9610.

★ **"Journeywomen": Guild House Women & Spirituality Series.** All women invited to join this gathering to explore women's spirituality through drumming, ritual, shamanic journeying, prayer, or healing. 7:30 p.m., Guild House, 802 Monroe. Free. 662-5189.

★ **"Live!": U-M Dance Department Thesis Concert.** Also, December 9 & 10. A concert of solo and group works, ranging in style from the classic to the avant-garde, choreographed by four U-M senior dance majors, M.F.A. candidates Susan Bosch and Joy McEwen and B.F.A. candidates Victoria Tobia and Katherine Smith. Bosch's group work, "Interpersonalities," is set to a commissioned score by

Sean Thibad blends dance tions of a gy vergence," a two women Pollack, fea Hogan. Her score by M Bomb," a tr Badagris," a Johnny Ma Swanson. T respectively to her gran and Irish fo look at gend Goldberg va scenes. Its other works School of M Drive (off E in advance "Utopia, I Society. See Comedy Ja Thursday. 9 FILMS SS. "Willow December 8

Annual Ch bor. Also, decoration tested sets children's sleds, bo used furni desks, and Kiwanis A St. Free a

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★ Santa chants. S

★ Christ Merch St. Thom p.m.

★ Faculty Universi on the Memoria includes

The Co classic

Sean Thibadeaux, and her solo, "Yesteryear," blends dance and spoken narrative to treat the emotions of a gymnastic competitor. McEwen's "Convergence," a "chance dance" for three men and two women inspired by the work of Jackson Pollack, features an electronic score by Leslie Hogan. Her solo is set to a vocal and instrumental score by Mark Accio. Tobia presents "Time Bomb," a trio set to Christopher Rouse's "Ogun Badagris," and "Chances Are," a solo set to the Johnny Mathis song, performed live by Karin Swanson. Tobia's dances include a film and slides, respectively. Smith's solo, "Margaret," is a tribute to her grandmother set to a collage of news blurbs and Irish folk songs. Her group work, a cynical look at gender roles set to excerpts from J. S. Bach's Goldberg variations, is comprised of four theatrical scenes. Its presentation is interspersed between other works throughout the program. 8 p.m., U-M School of Music Bldg. McIntosh Theater, Bait Drive (off Broadway), North Campus. Tickets \$4 in advance and at the door. 763-5460.

"Utopia, Limited": U-M Gilbert and Sullivan Society. See 7 Wednesday. 8 p.m.

Comedy Jam: MainStreet Comedy Showcase. See 1 Thursday. 9 p.m.

FILMS

SS. "Willow" (Ron Howard, 1988). Through December 8. SA, 8 & 10 p.m.

9 FRIDAY

Annual Christmas Sale: Kiwanis Club of Ann Arbor. Also, December 10. Sale of used Christmas decorations (including artificial Christmas trees, tested sets of tree lights, candles, etc.), all sorts of children's games and toys, skis, skates, bicycles, sleds, books, hardware, and lots of high-quality used furniture, from chairs and couches to lamps, desks, and cabinets. No clothing. 9 a.m.-6 p.m., Kiwanis Activities Center, W. Washington at First St. Free admission. 665-2211.

★ **"Our Environment, Our Health, Our Future": U-M School of Public Health Environmental Health Department.** See 2 Friday. The series concludes today with a panel discussion on "The Cost of Environmental Regulation." Panelists include Michigan Manufacturers Association vice president Andrew Such and a representative of the state's pulp and paper industry. Moderator is U-M environmental and industrial health professor Arthur Oleinick. 2-3 p.m.

★ **Santa on State Street: State Street Area Merchants.** See 2 Friday. 5-7 p.m.

★ **Christmas Entertainment: State Street Area Merchants.** See 2 Friday. Today: Performance by St. Thomas Grade School Christmas Carolers. 5 p.m.

★ **Faculty Carillon Recital: U-M School of Music.** University carillonneur Margo Halstead performs on the U-M's massive 55-bell, 5-octave Baird Memorial Carillon in Burton Tower. The program includes traditional Christmas music, and Roy

Hamelin Johnson's Advent Music from the Liturgical Year. Also, works by Dutch carillon composer Johann France, who died last April. The concert is dedicated to his memory. A carillon consists of chromatically tuned bells controlled by a keyboard. 7 p.m., Burton Tower. Free. 763-4726.

★ **"Pinocchio": Community High School Fine Arts Repertory Company.** Also, December 10, 11, & 16-18. Betsy King directs a cast of Community High and Young People's Theater performers in Brian Way's adaptation of the classic fairy tale about the puppetmaker Gepetto's longing for a live son. His dream is realized when his wooden puppet Pinocchio magically comes to life and sets off on a series of fantastic adventures. This pre-Disney version of the story doesn't include the famous nose motif (let alone Jiminy Cricket), but director King has written a dream sequence in which Pinocchio's nose grows longer when he tells Gepetto a lie. Also, assistant director Katherine Hinchey has developed an improvisational surrealist sequence in which Pinocchio walks through a forest of living water sprites. This production employs a variety of theater styles, including the use of half-masks traditional to commedia dell'arte to present the characters of Fox and Cat. Stars Brian Kimmet and Giedra Berzanskis, who share the role of Pinocchio, and Joe Conat as Gepetto. Choreography by Lara Phillips and costumes by Martha Andrews-Schmidt. Co-sponsored by Young People's Theater and the Ann Arbor Civic Theater. 7 p.m., Community High School Craft Theater, 401 N. Division. Tickets \$5 (children, \$3) available by reservation and at the door. For reservations, call 662-7282.

★ **Metaphysical Rap Session: School of Metaphysics.** All invited to an open discussion on topics to be decided by participants. 7:30 p.m., School of Metaphysics, 719 W. Michigan Ave., Ypsilanti. Free; donations appreciated. 482-9600.

★ **Bi-Weekly Meeting: Expressions.** Also, December 23. This week's topics: "Sex, Power, and Love" and "If You Could Gain One Quality, What Would It Be?" Also, new games. Expressions is an 11-year-old independent group that provides people of all ages, occupations, life-styles, and marital statuses (mostly singles) with a common meeting ground for intellectual discussion, self-realization, and recreation. Eighty to 100 usually attend, breaking up into smaller groups. Between 30 and 40 newcomers come to each meeting. The average participant is between 35 and 45, but the group has members ages 25-70. 8 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Be on time to assure getting into the discussion group you want. Newcomer orientation at 8:15 p.m.; no admittance after 8:30 p.m. \$3 (free for those who staff the refreshments table or volunteer for clean-up duty—get there early). 996-4127.

★ **U-M Ice Hockey vs. Michigan State University.** 7:30 p.m., Yost Ice Arena. \$4-\$6 (students, \$3). 764-0247.

★ **Spinning Stars Square Dance Club.** Also, December 23. With caller Dave Walker. All experienced dancers invited. 8-10:30 p.m., Forsythe Intermediate School, 1655 Newport Rd. \$5 per couple. 663-9529.



The Community High School Fine Arts Repertory Company performs Brian Way's adaptation of the classic "Pinocchio." The show runs Fri.-Sun., Dec. 9-11 & 16-18, at Community High's Craft Theater.

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two little children
loved their mommy
and daddy and wrote
a special note to Santa
asking him to bring
their parents some-
thing special. On
Christmas morning the
family awoke to find
four beautiful packages
under the tree. Santa
had brought each one
of them a beautiful
sweater from Lisa
Parks. They were hand
knit of the warmest
wools, softest cottons
and the tweediest
silks.

Lisa Parks

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Skye: Ann Arbor Council for Traditional Music and Dance House Concert. Music from the British Isles, with an emphasis on Scottish music, performed on bagpipes, harp, fiddle, and concertina. This popular folk trio includes Frank and Donna Edgely of Windsor and the Washtenaw County Parks and Recreation Commission's multitalented naturalist Matt Heumann, a winner of the Neil Gow tunewriting competition. Skye's repertoire includes several of Heumann's excellent Scottish-style originals. 8 p.m., 1126 Wines (off Miller, two blocks west of Newport Rd.). \$3 donation. 769-1052.

***Symphony Band & Concert Band: U-M School of Music.** H. Robert Reynolds and Donald Schleicher conduct these two talented U-M student ensembles. The program includes works by U-M alumnus Warren Benson, Percy Grainger, and Florent Schmitt. 8 p.m., Hill Auditorium. Free. 763-4726.

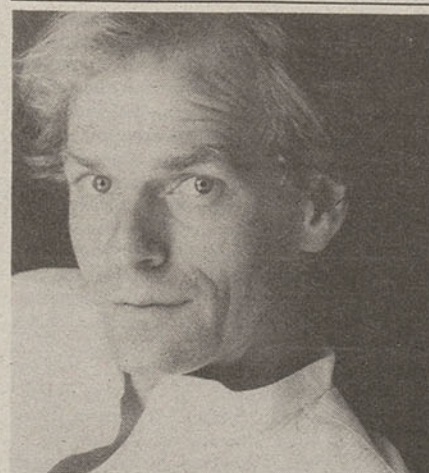
"Raise the Roof: An Opus in Five Acts": 3rd Annual Performance Network Fund-Raiser. Also, December 10. Local music impresario Joe Tiboni returns from exile to host a 2-act performance extravaganza showcasing several of Ann Arbor's most creative and popular performing artists. Performers include dancer/choreographers **Whitley Setrakian** and **Charmie Gholson**, and the all-male improvisational dance troupe **Men Working**. Music by harmonica wizard **Peter Madcat Ruth**, veteran blues/rockabilly singer-guitarist **Steve Nardella**, back-country singer-songwriter and "Tittabawassee Jane" author **Jay Stielstra**, Tracy Lee and the Leonards lead singer **Tracy Lee Komarmy**, and the duo of Chenille Sister **Cheryl Dawdy** and folk musician **David Meneffe**. Also, poetry readings by WCBN DJs **Arwulf Arwulf** and **Marc Taras**, U-M Clements Library assistant editor **John Harriman**, and **Dick Siegel**, better known as the chief songwriter of Tracy Lee and the Leonards. Theatrical presentations include **Anne Stoll** in a reprise of scenes from her wonderful performance in **Gina Wendkos** and **Ellen Ratner's** one-woman comedy "Personality," and **John Smeenge** and **David Salowich** in a revival of their hit production of "Spelling Bee," Tracy Lee Komarmy's comic evocation of an archetypal American competition. Also, a short piece by the popular Detroit-based experimental theater troupe **Theater Grottesco**, and a bit of clowning from Ann Arbor's favorite mime, **O. J. Anderson**. The performance is preceded at 7 p.m. by a buffet reception—one of the five "acts" referred to in the event's title. The other two acts, an afternoon open house and a post-performance dance party, are presented tomorrow only. (However, tickets for tonight's show include admission to tomorrow's dance party as well. Admission to the open house is free.) 8 p.m., Performance Network, 408 W. Washington. Tickets \$15 in advance and at the door. Admission to tomorrow night's dance party only: \$5 at the door. 663-0681.

***"A Christmas Carol": Ann Arbor Dickens Fellowship.** Also, December 10. Charles Dickens, impersonated by U-M English professor Bert Hornback, reads his Christmas classic. A quintessential Ann Arbor Christmas tradition, Hornback's readings are preceded (at 7:45 p.m.) by a short performance by harp students of U-M music professor **Lynn Aspnes**. The evening concludes with punch & cookies and caroling led by the U-M Residential College Singers. Get your tickets early; people are turned away disappointed every year. 8 p.m. (doors open at 7:15 p.m.), U-M Museum of Art, S. State at S. University. Free, but tickets are required. Tickets available at **Borders Book Shop** and the **Michigan Union Ticket Office**. 764-0395.

"The Nutcracker" Ballet: Ann Arbor Ballet Theater/Ann Arbor Chamber Orchestra. Also, December 10 & 11. Carol Scharp choreographs and directs this local classical ballet company's fifth annual full-length production of Tchaikovsky's charming holiday favorite, and Carl Daehler conducts the Ann Arbor Chamber Orchestra in the area's only production of "The Nutcracker" featuring live musical accompaniment. The cast includes 26 AABT dancers and 35 children. During intermission, Santa makes his traditional visit and the Clague School Concert Choir performs. Refreshments. 8 p.m., Michigan Theater. Tickets \$12 (seniors and children under 12, \$7) in advance at the Michigan Theater and at the door. 668-8397; 996-0066.

"A Wrinkle in Time": EMU Theater of the Young. Also, December 10-11. EMU drama professor Patricia Zimmer directs the premiere of her adaptation of Madeleine L'Engle's Newberry Award-winning children's novel. A young girl with psychic powers meets three witches who take her, along with her 5-year-old brother and another young boy, on a fantastic trip through space and time to rescue their father, who disappeared while working on a

secret government project. The play combines the poignancy and moral urgency of a children's fairy tale with the excitement and wonder of science fiction. Recommended for theatergoers ages 9 and older. (Children under 5 not admitted.) 8 p.m., Quirk Theater, Ford St., EMU campus, Ypsilanti. (Take Huron River Drive east to Lowell St. Take Lowell to Ford St., and turn right onto Ford. The theater is on the left, with parking on the right.) Fri. & Sat. eve.: \$6 (children ages 5-13, \$2.50). Sat. & Sun. matinee: \$5 (children ages 5-13, \$2.50). For advance ticket information, call 487-1221.



Singer-songwriter Livingston Taylor (James's brother) is responsible for songs such as "Carolina Day" and "Man's Best Friend." He performs at The Ark, Fri., Dec. 9.

Livingston Taylor: The Ark. Like his more famous brother, James, Livingston Taylor first emerged as part of the singer-songwriter boom in the late 60s and early 70s. From his first hit ("Carolina Day") to the songs on his latest LP ("Man's Best Friend"), his music has remained consistently sweet-tempered, emotionally direct and buoyant, and laid-back in a way that suggests not California but a thoughtful country squire. 8 p.m., The Ark, 637 1/2 S. Main. Tickets \$10.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.

"Live!": U-M Dance Department Thesis Concert. See 8 Thursday. 8 p.m.

"Utopia, Limited": U-M Gilbert and Sullivan Society. See 7 Wednesday. 8 p.m.

Tim Allen: MainStreet Comedy Showcase. Also, December 10 & 11. A fast-rising star on the national comedy circuit, this Detroit native is also one of MainStreet's most popular attractions. He is known for his inventively fresh, often hysterically funny approaches to such mundane matters as the gender distinctions between power tools and household appliances. Preceded by two opening acts. Alcohol is served. 8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. \$10 cover charge. 996-9080.

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 2 Friday. 8:30 & 11 p.m.



EMU Theater of the Young presents Patricia Zimmer's adaptation of Madeleine L'Engle's Newberry Award-winning children's novel, *A Wrinkle in Time*. Daniel Hickey and Maureen Foley star at Quirk Theater, Fri.-Sun., Dec. 9-11.

FILMS

AAFC. "Wild in the Streets" (Barry Shear, 1968). Shelley Winters, Richard Pryor, Hal Holbrook. Wild political satire. Nat. Sci., 7 p.m. **"The Poseidon Adventure"** (Ronald Neame, 1972). Shelley Winters, Gene Hackman, Ernest Borgnine. CG. **"One, Two, Three"** (Billy Wilder, 1961). James Cagney, Arlene Francis, Horst Buchholz. Andre Previn score. MLB 3; 7 p.m. **"Some Like It Hot"** (Billy Wilder, 1959). Marilyn Monroe, Tony Curtis, Jack Lemmon. See Pick of the Flicks. MLB 3; 9 p.m. **MED. "The Lion in Winter"** (Anthony Harvey, 1968). Peter O'Toole, Katharine Hepburn. Adapted by James Goldman from his play. See Pick of the Flicks. MLB 4; 7 p.m. **"Summer-time"** (David Lean, 1955). Katharine Hepburn, Rossano Brazzi. Based on Arthur Laurents' successful Broadway play "The Time of the Cuckoo." MLB 4; 9:30 p.m. **U-M Center for Japanese Studies. "I Lived But . . . : The Life and Works of Yasujiro Ozu"** (Kazuo Inoue, 1983). Documentary about the great Japanese filmmaker. Japanese, subtitles. FREE. Lorch, 7 p.m.

10 SATURDAY

Holiday Ride Plus: Ann Arbor Transportation Authority. See 3 Saturday. All day.

Annual Christmas Sale: Kiwanis Club of Ann Arbor Downtown. See 9 Friday. 9 a.m.-noon.

Holiday Magic Workshop: Ann Arbor Art Association. See 3 Saturday. 9 a.m.-noon.

***Women's Chamber Chorus: Kerrytown Shops.** Gini Robison directs this 16-voice local chorus in a program of traditional and holiday music. 10:30-11:30 a.m., Kerrytown (2nd floor). Free. 662-4221.

***Braun Hand-Held Blender: Kitchen Port.** Braun representative Arnie Schwartz demonstrates how to use this blender in a variety of recipes. 11 a.m.-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

"Christmas in Bloom": Kempf House Center for Local History. See 3 Saturday. 11 a.m.-4 p.m.

***St. Thomas Grade School Carolers: Kerrytown Shops.** Also, December 17. This group of St. Thomas students performs favorite Christmas carols. 11 a.m.-noon, Kerrytown (2nd floor). Free. 662-4221.

"Santa Paws": Humane Society of Huron Valley. See 3 Saturday. 11 a.m.-4 p.m.

"Holiday Skies"/"The Christmas Star": U-M Exhibit Museum Planetarium. See 3 Saturday. 11:30 a.m. ("Holiday Skies"), 2 & 3 p.m. ("The Christmas Star").

***Handcut Brass Windchimes: Ann Arbor Art Association.** All invited to drop in and watch local artist Paul Wyznajtys make windchimes. Noon-4 p.m., Ann Arbor Art Association, 117 W. Liberty. Free. 994-8004.

***"Rosemaling": Golden Age Showcase.** Catherine Teall demonstrates this Scandinavian art of decorative wood painting, based on ancient Viking designs. Noon-3 p.m., Golden Age Showcase, Kerrytown (upstairs). Free. 996-2835.

***The Dream Hotline: School of Metaphysics.** Having trouble figuring out what that purple banana with the Uzi chasing you around in your nightmares means? For the next 24 hours, School of Metaphysics volunteers are running a dream hotline to help troubled sleepers interpret the deeper meaning of those images from the Land of Nod. School interpreters suggest these tips to help you have your dream interpreted when you call: 1) Write the dream down as soon as you wake up and include as many details (color, people, places, etc.) as possible. 2) Read the dream exactly as you wrote it. 3) Have a pen and paper ready to take notes about the dream interpretation. Sleep well. Noon today until noon tomorrow. Free. 482-9600.

***Festival of Trees: Domino's Farms.** See 3 Saturday. Noon-6 p.m.

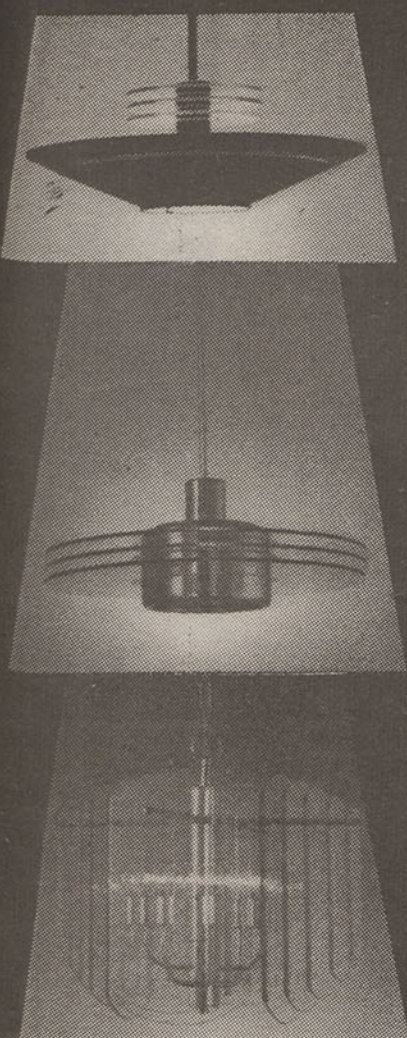
***Christmas Entertainment: State Street Area Merchants.** See 2 Friday. Today: Choir performance by Chelsea High School Contemporaries and Silhouettes. 1-3 p.m.

***"Altering for a Good Fit": Whole Cloth.** Informal sewing class for sewers of all levels led by local seamstress/teacher Carol Dornan. 1:30-3:30 p.m., Whole Cloth, 206 S. Fourth Ave. Free. 668-8028.

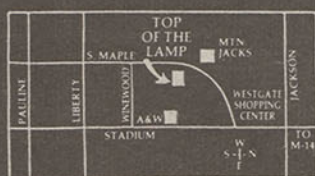
***Vitantonio Pizzelle Maker: Kitchen Port.** Kitchen Port's Julie Lewis demonstrates how to make these anise-flavored Italian cookies. 2-3 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

***"The New Medicare Act: A Catastrophic Mistake?": Gray Panthers of Huron Valley.** Don Pelz and Arthur Parris, local delegates to the Gray

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class. Care is provided during the hours of 7:30 a.m. to 5 p.m. and has been extended to include some evening hours.

Registration dates vary according to whether you are a continuing, new or former student. Call the Information Hotline at 973-3650 for a message about daily registration hours.

Winter Registration: Dec. 19-Jan. 4.
Call 973-3548 for more information.

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Panthers national convention, report on what Gray Panthers members around the country are saying about the new law that covers the medical costs of catastrophic illness by taxing only the elderly. Refreshments. Gray Panthers is an intergenerational group dedicated to improving life for all age groups in the U.S. All invited. 2-4 p.m., Fire Station, 2nd-floor conference room, 107 N. Fifth Ave. Free. 662-2111.

★ **Ann Arbor Symphony Brass Quintet: Briarwood Mall.** Holiday music by brass musicians from the Ann Arbor Symphony Orchestra. 2 p.m., Briarwood Mall Grand Court. Free. 769-9610.

★ **"Pinocchio": Community High School Fine Arts Repertory Company.** See 9 Friday. 2 & 7 p.m.

★ **"Utopia, Limited": U-M Gilbert and Sullivan Society.** See 7 Wednesday. 2 & 8 p.m.

★ **"A Wrinkle in Time": EMU Theater of the Young.** See 9 Friday. 2:30 & 8 p.m.

★ **Santa on State Street: State Street Area Merchants.** See 2 Friday. 3-5 p.m.

★ **"Star Names: Their Lore and Meaning": Waterloo Natural History Association.** Popular stargazer Jo Chadburn hosts an evening of exploring the winter constellations and the legends behind them and the stars. Dress warmly and bring something to sit or lie on, something hot to drink, and binoculars, if you have them. Program cancelled if the sky is overcast. 7 p.m. Meet at Sackrider Hill in the Waterloo Recreation Area. (Take I-94 west to exit 150, and head north on Mt. Hope Rd. for a short way. The Sackrider Hill parking lot is on the left.) Free. 475-8307.

★ **Ballroom Dancing Night: Pittsfield Township Parks and Recreation Department.** Ballroom dancing from waltzes to rumbas, with taped music from the 1930s through the 1980s. Preceded by an introduction to basic dance steps and ballroom dancing styles presented by Sue Baries, Washtenaw County's best-known ballroom dance instructor. Refreshments. 7-8 p.m. (instruction), 8-10 p.m. (dancing), Pittsfield Twp. Hall, S. State at Ellsworth. \$2. 996-3056.

★ **Milbre Burch & Ed Stivender: The Ark.** Also, December 11 (children's concert). These two nationally known storytellers were both big hits at The Ark's storytelling festival last year. Burch draws on her background as an actor and mime to embellish her stories with movement and dramatic monologues. Stivender, best known as the host of the weekly radio show "Myth America" on WWUH in Connecticut, draws on the rich traditions of American folklore to create a montage of story, song, and participatory theater. 7:30 & 10 p.m., The Ark, 637 1/2 S. Main. Tickets \$10 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.

★ **Singin' A's Square Dance Club.** All experienced dancers invited. Caller is Dave Walker. 8-11 p.m., Forsythe Intermediate School, 1655 Newport Rd. \$6 per couple. 665-2593.

★ **The Square Dance Section: U-M Faculty Women's Club.** Dancers of all levels (instruction available) are invited to participate in this relaxed group. Caller is Ed Henson. Bring your own partner. 8 p.m., Forsythe Intermediate School, 1655 Newport Rd. \$5 guest fee. 996-0332.

★ **Square and Contra Dance.** With caller Rich MacMath and live music by the Sharon Hollow String Band. All dances taught; no partner necessary. 8-11:30 p.m., Pittsfield Grange Hall, Ann Arbor.

Saline Rd. (1/2 mile south of I-94). \$4.50 donation. 994-5650 (days), 475-1481 (eves.).

★ **Laurel Emrys: Celtic Harp House Concert.** Well-known local harper Laurel Emrys revives an ancient bardic tradition with a concert that blends Celtic harp music, singing, and storytelling. Also, special guests to be announced. 8 p.m., location to be announced. \$5. Reservations recommended. Space limited. For information and location, call 665-5579.



Cathy Teall demonstrates rosemaling, the Scandinavian art of decorative wood painting, at the Golden Age Showcase in Kerrytown, Sat., Dec. 10.

★ **Bach's "Magnificat": Ars Musica.** U-M early music specialist Edward Parmentier directs Ann Arbor's highly respected original-instruments Baroque orchestra, Ars Musica, and members of the Christ Church Cranbrook Singers in a performance of Bach's exquisite work for five-part chorus and orchestra. Soloists include world-renowned oratorio singers Paul Hillier, Drew Minter, Carmen Cavallaro, and Christine Brando. Other works: Handel's Concerto Grosso Op. 6 No. 1 and G. F. Telemann's Concerto in D Major for Two Horns. 8 p.m., First Congregational Church, 608 E. William. Tickets \$10-\$15 (students, \$5) in advance at the Michigan Theater box office and at the door. 668-8397.

★ **Electronic Music Concert: U-M School of Music.** New works from the U-M's Electronic Music Studio using computer synthesis, visuals, dance, and live performance. The program includes John Morrison's Voices Bending Open, which combines synthesizers, solo violin, and a live dance performance by U-M dance professor Jessica Fogel. 8 p.m., Rackham Auditorium. Free. 763-4726.

★ **U-M Residential College Singers.** Paul Rardin directs this chorus of Residential College students in their annual fall concert. Program to be announced. 8 p.m., U-M Residential College Auditorium, East Quad, 701 E. University. Free. 763-7176.

★ **Jesse Richards in Concert.** An evening of song and dance with this multitalented, daringly unconventional local artist. Richards possesses a powerful, wonderfully expressive three-octave voice, which



The Vienna Choir Boys, a group that's been around since 1498 when it was founded by Emperor Maximilian I, is at Hill Auditorium, Sat., Dec. 10.

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she uses both to sing hauntingly poignant ballads and to create, a la Meredith Monk, richly textured experimental voicescapes, often employing a multi-tracked vocal loop instrument that enables her to construct multi-layered vocal harmonies. Richards also performs several "earth dances," her own wild melange of African and jazz dancing and martial arts. She is accompanied by bassist Jason Boekeloo, who is also featured on her latest cassette release, "Earth Is Rising." 8 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Tickets \$7-\$9 on a sliding scale (students & seniors, \$6) at the door only. 995-2972.

Vienna Choir Boys: University Musical Society. In 1498, Emperor Maximilian I decided he'd like choristers in the Imperial Chapel. Thus the Vienna Choir Boys began their charmed existence. If there are angels, they are certainly protecting the choristers—they made it through the collapse of the Hapsburg dynasty and both world wars. Some of the greatest musicians ever have either been choir boys or have composed pieces for them, including Gluck (the founder of the modern opera), Mozart, Haydn, Schubert, and Bruckner. Program to be announced. 8 p.m., Hill Auditorium. Tickets \$5-\$12 in advance at Burton Tower and at the door. 764-2538.

"Raise the Roof: An Opus in Five Acts": 3rd Annual Performance Network Fund-Raiser. See 9 Friday. Tonight's 2-act performance showcase is preceded by an open house (2-5 p.m.) and a buffet reception (7-8 p.m.), and followed at 11 p.m. by a dance party with Frank Allison and the Odd Sox, one of Ann Arbor's most exciting and popular rock 'n' roll bands. 8 p.m.

***"A Christmas Carol": Ann Arbor Dickens Fellowship.** See 9 Friday. 8 p.m.

"Live!": U-M Dance Department Thesis Concert. See 8 Thursday. 8 p.m.

"The Nutcracker" Ballet: Ann Arbor Ballet Theater/Ann Arbor Chamber Orchestra. See 9 Friday. 8 p.m.



Nationally known storyteller Milbre Burch draws on American folklore for her two Ark performances with fellow storyteller Ed Stivender, Sat. & Sun., Dec. 10 & 11.

Tim Allen: MainStreet Comedy Showcase. See 9 Friday. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 2 Friday. 8:30 & 11 p.m.

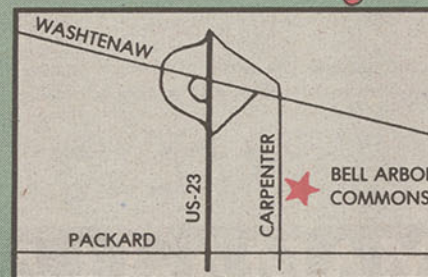
Eddie Shaw and the Wolf Gang: Aubree's Second Floor. The longtime leader of Howling Wolf's band, Shaw is widely regarded as the world's premier blues sax player. He plays harmonica as well as tenor and alto sax, and he sings in a passionate, throaty growl. His repertoire includes Chicago blues classics and an assortment of blues-funk originals. 9:30 p.m., Aubree's Second Floor, 39-41 E. Cross St., Ypsilanti. \$5 at the door only. 483-1870.

FILMS

AAFC. "The Night of the Hunter" (Charles Laughton, 1955). Shelley Winters, Robert Mitchum, Lillian Gish. Evil pursues innocence in this brilliant adaptation of Davis Grubbs's novel. See Pick of the Flicks. AH-A, 7 p.m. **"A Place in the Sun"** (George Stevens, 1951). Montgomery Clift, Elizabeth Taylor, Shelley Winters. Based on Theodore Dreiser's *An American Tragedy*. AH-A, 8:45 p.m. CG. **"It's a Wonderful Life"** (Frank Capra, 1946). Jimmy Stewart, Donna Reed, Lionel Barrymore, Henry Travers. See Pick of the Flicks. MLB 4: 7 & 9 p.m. C2. **"Cartoon Festival."** Compilation of favorite cartoons from Warner Bros., including Tom & Jerry, Felix the Cat, and more. MLB 3: 7, 8:45, & 10:20 p.m. MED. **"Raffles"** (Sam Wood, 1940). David Niven, Olivia de Havilland. Charming tale of a gentleman thief.

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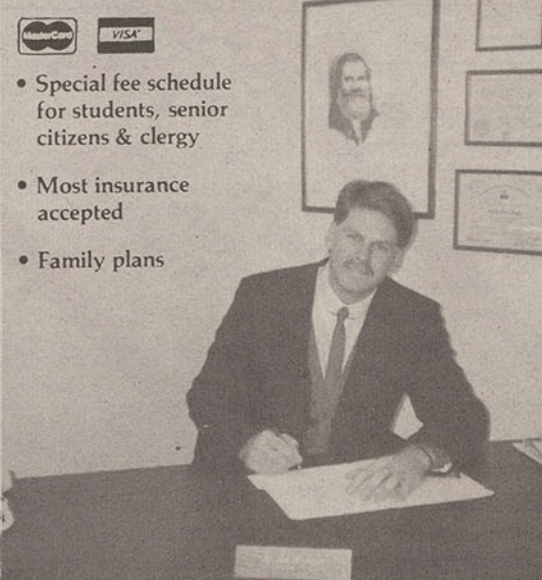
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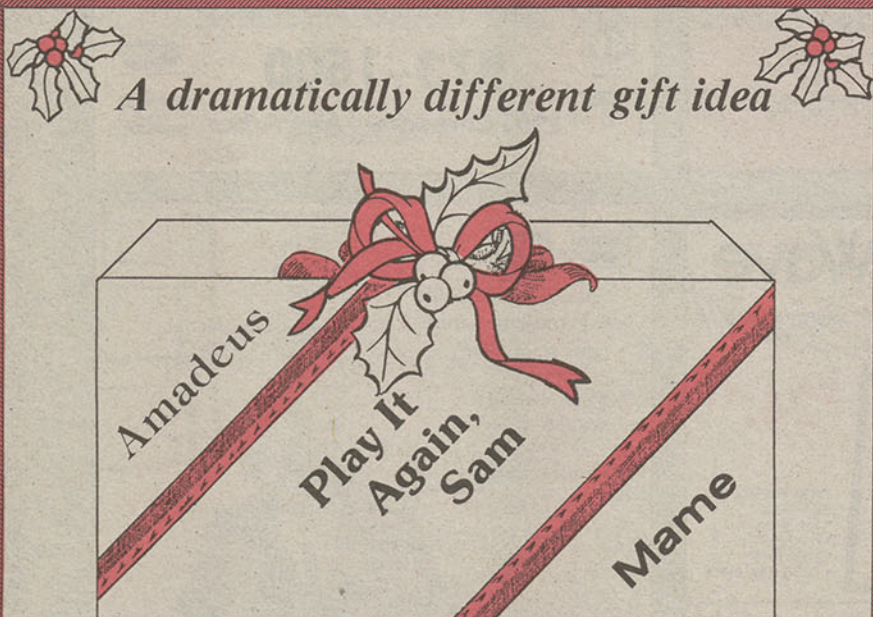
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Nat. Sci., 7:30 p.m. **"The Bishop's Wife"** (Henry Koster, 1947). Cary Grant, Loretta Young, David Niven. A suave Christmas angel helps raise money for a new church. Nat. Sci., 9 p.m.

11 SUNDAY

★ **"The International Debt Crisis: Is There a Solution?"**: First Unitarian Church Adult Forum. Talk by U-M-Dearborn economics professor Michael Twomey, recently returned from Rome, Italy, where he worked on a research project with the United Nations Food and Agricultural Organization. 9:30-10:20 a.m., First Unitarian Church, 1917 Berkshire at Washtenaw. Free. 665-6158.

★ **Pachelbel's "Magnificat"**: First Congregational Church. U-M music school voice professor Willis Patterson conducts the church's chancel choir in a performance of Pachelbel's brief Christmas oratorio. All invited. 10:30 a.m. worship service, First Congregational Church, 608 E. William at State. Free. 662-1679.

★ **Stinchfield Woods Outing**: Sierra Club. All invited to join a hike (or cross-country ski, if there is enough snow) through this U-M forest preserve, a woodsy, hilly area with beautiful trails and scenery. The area also includes Peach Mountain (the site of the U-M Observatory), which affords a great view of the countryside. 1 p.m. Meet at City Hall parking lot for directions. Free. 482-9686.

★ **Christmas Dance Workshop**: Scandinavian Folkdancers of Ann Arbor. Local folk dance buffs Rick and Gina Hoefer present a workshop on dances using a pivot step, including the holiday dance Tre Sma Groder (Three Small Frogs). Followed by request dancing, 2:30-3:30 p.m. Dancers of all abilities welcome; no partner necessary. 1-2:30 p.m., Michigan Union Anderson Rooms. Free, but donations are accepted. 971-1608.

★ **Milbre Burch & Ed Stivender's Children's Concert**: The Ark. These two storytellers, who performed a show for adults last night (see listing), present a program especially suited for kids today. 1 & 3 p.m., The Ark, 637 1/2 S. Main. Tickets \$5 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.

★ **"Christmas in Bloom"**: Kempf House Center for Local History. See 3 Sunday. 1-4 p.m.

★ **Sister City Celebration**: Ann Arbor-Juigalpa Sister City Committee. All invited to celebrate the recent return of a delegation, comprised mostly of local educators (including Ann Arbor Public Schools superintendent Richard Benjamin), from Ann Arbor's sister city, Juigalpa, Nicaragua. The delegates report on their trip, with a focus on Juigalpa's public education needs. Delegates also offer eyewitness accounts of the effects of Hurricane Joan. 2-4 p.m., First Baptist Church Memorial Lounge, 512 E. Huron. Free. 663-1870.

★ **Mandell L. Berman Building Community Open-house**: Hillel. All invited to come visit the new Hillel headquarters. Mandell L. Berman is the honorary chairman of Hillel's fund-raising drive and current Council of Jewish Federations president. Details to be announced. 2-5 p.m., Hillel Foundation, 1429 Hill St. Free. 769-0500.

★ **"The Christmas Star"**: U-M Exhibit Museum Planetarium. See 3 Saturday. 2 & 3 p.m.

★ **"Utopia, Limited"**: U-M Gilbert and Sullivan Society. See 7 Wednesday. 2 p.m.

★ **"The Nutcracker"** Ballet: Ann Arbor Ballet Theater/Ann Arbor Chamber Orchestra. See 9 Friday. 2 p.m.

★ **"Pinocchio"**: Community High School Fine Arts Repertory Company. See 9 Friday. 2 p.m.

★ **Ann Arbor Civic Chorus Holiday Concert**: Ann Arbor Recreation Department. Ruth Kenny conducts the popular 75-member Civic Chorus in a program including the "Basin Street Blues," "Silhouettes," "Can't Help Lovin' That Man," "The Christmas Song," "Fum, Fum, Fum," and a sing-along of holiday favorites. 2:30 p.m., Slauson Intermediate School, 1019 W. Washington. Free. 994-2326.

★ **"Caroling by Candlelight"**: Ann Arbor Symphony Orchestra. The AASO presents its popular annual family-oriented sing-along concert, conducted by U-M music professor Donald Schleicher. The singing is led by local singer-actress Connie Barron. Also, a handbell choir and the Boychoir of Ann Arbor. Following the concert, share punch and cookies with Santa Claus. These performances are enormously popular and always sell out, so get your tickets early. 3, 5, & 7:30 p.m., Michigan League

Ballroom. \$6 (children, \$4). Patron seating: \$13 (children, \$8). For advance ticket information, call 994-4801.

★ **Dog Training and Care Clinic**: Humane Society of Huron Valley. Includes discussion of breeding characteristics, feeding tips, housebreaking advice, grooming pointers, health care, and obedience training. Dogs and equipment are on hand for demonstrations. Followed by a question-and-answer period. 4-6 p.m., Ann Arbor Dog Training Club, 1575 E. North Territorial Rd. (2 miles east of US-23). Free. 662-5545.

★ **Festival Christmas X**: Ann Arbor Cantata Singers. This accomplished local chorus with a growing regional reputation presents a balanced mix of the familiar and the unusual for its popular Christmas concert. Program: Benjamin Britten's "Gloria" from Missa Brevis in D, Palestrina's "Hodie," Biehl's "Ave Maria," Randall Thompson's "Hallelujah," Praetorius's "Lo, how a rose," Alfred Burt carols, and assorted traditional carols. Bradley Bloom directs. 4 p.m., Bethlehem United Church of Christ, 423 S. Fourth Ave. Tickets \$6 (students and seniors, \$5) in advance at the Michigan Theater and at the door. 662-3395, 996-0812.

★ **U-M Residential College Chamber Players and Madrigal Singers**. A concert of chamber works by 16th-century through 20th-century composers. Maria Kardas Barna directs assorted small ensembles, and Jane Heirich conducts the Madrigal Singers. 4 p.m., U-M Residential College Auditorium, East Quad, 701 E. University. Free. 763-0176.

★ **Israeli Dancing**: Jewish Community Center. See 4 Sunday. 4:30-6 p.m. (elementary school children), 8:30-10 p.m. (adults).

★ **Monthly Potluck**: Jewish Community Center Outing Club. A chance to sign up for various monthly activities—from a theater party and museum hopping to cross-country skiing and white water rafting—of this new club that provides activities for people in their 20s and 30s. Bring a dish to pass or your favorite potato topping for a diverse baked potato bar. 5 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971-0990.



The popular Annual Ragtime/Jazz Bash returns after a one-year absence. Among the five stellar piano performers are ragtime expert Bill Albright and oldtimey Chicago jazz player Jim Dapogny. Other keyboard wizards are Bill Bolcom, Bob Seeley, and Walid Howrani. At the First Unitarian Church, Sun., Dec. 11.

★ **2nd Annual Christmas Party**: Southeastern Michigan Jazz Association. Jazz lovers are invited to a holiday celebration featuring food, a cash bar, door prizes, and great music. Performers include pianist Harvey Reed, guitar player Marc Anderson, and bassist Chuck Hall. One of Ann Arbor's most popular musicians, Reed has been instrumental in the development of SEMJA. The Tony Viviano Quartet takes a break from weekday happy hours at Windows to perform Viviano's original composi-

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The Southeastern Michigan Jazz Association's 2nd Annual Christmas Party features performances by pianist Harvey Reed and the Olivia Street Stompers. The festivities are at the Bird of Paradise, Sun., Dec. 11.

tions. Appearing with pianist Viviano are bassist David Stearns, drummer Ray Richardson, and Blue Front Persuaders saxophonist Thomas Smith. Also, traditional jazz by the popular Olivia Street Stompers featuring trombonist John Teachout, trumpeter David Ross, clarinetist Herschel Wallace, banjo player Sister Kate Ross, and pianist John D'Arms (better known as U-M Rackham Graduate School dean). 5-9 p.m., Bird of Paradise, 207 S. Ashley St. \$10 (SEMJA members, \$5). 662-8310.

Boar's Head Festival and Feast: First Presbyterian Church. Also, December 14 & 16. First Presbyterian Church music director Donald Bryant conducts the church orchestra, all five of the church choirs, and six vocal soloists. The program features secular Renaissance dance and instrumental, choral, and vocal music, and a lavishly lighted, fully staged Nativity pageant with sacred carols. The audience is invited to join in much of the singing. The music is followed by a traditional English feast, including roast beef and pork, mince pies, and plum puddings. During the feast, madrigal singers wander from table to table. 6 p.m., First Presbyterian Church, 1432 Washtenaw at Hill. Festival and feast: \$12.50 (8th-grade students & younger, \$4). Festival only: \$4 (8th-grade students & younger, \$1). Tickets for the feast are likely to sell out very quickly. Ticket forms available at the church. No phone orders. For information, call 662-4466.

★ **"Metaphysical Bible Interpretation: Book of Revelation": School of Metaphysics.** Lecture by School of Metaphysics director Mark Moverman. 6:30-7:30 p.m., School of Metaphysics, 719 W. Michigan Ave. (corner of W. Ainsworth), Ypsilanti. Free, donations appreciated. 482-9600.

★ **"The Soviet Union, the U.S.A., and Peacemaking": Women's Action for Nuclear Disarmament.** Ypsilanti School Board member Stan Harbison presents a slide-illustrated talk on his trip, sponsored by the National Council of Churches, to the Soviet Union last summer. Preceded at 6 p.m. by a potluck. Bring a main dish (if your last name begins with A-I), a salad or vegetable (J-R), or dessert (S-Z). Plates, flatware, and beverages provided. Also, children's activities provided during the talk. 7 p.m., St. Aidan's/Northside Church, 1679 Broadway (near North Campus). Free. 761-1718.

★ **29th Annual Festival of Lessons and Carols: St. Andrew's Episcopal Church.** All invited to listen or join in the singing at this local holiday tradition. Congregation members read nine lessons that tell the story of God's dealings with humankind, from the Fall of Adam through Old Testament prophecy to the birth of Christ. Each lesson has an associated carol or hymn, some sung by the choir and some by the congregation. The St. Andrew's adult and junior choirs are under the direction of Thomas Strode. Music includes settings of traditional carols by Boris Ord, Robert Powell, John Joubert, John Gardner, John Rutter, and Patrick Hadley, as well as Richard Rodney Bennett's "What sweeter music," Terence Bailey's modern setting of "The Salutation Carol," and the traditional "The Seven Joys of Mary." Congregational carols include "Once in royal David's city," "Lo, how a rose e'er blooming," "Of the Father's love begotten," and "O little town of Bethlehem." 7:30 p.m., St. Andrew's Episcopal Church, 306 N. Division. Free, but an offering is taken to benefit the St. Andrew's

free breakfast program and the Shelter Association of Ann Arbor. 663-0518.

Tony Rice Unit: The Ark. Ann Arbor debut of this adventurously inventive acoustic ensemble whose music blends bluegrass, folk, and jazz. Their repertoire includes both traditional material and the work of contemporary songwriters like Bob Dylan and Gordon Lightfoot. 7:30 & 10 p.m., The Ark, 637 1/2 S. Main. Tickets \$10.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.

George Winston: U-M Office of Major Events. One of the founders of "New Age" music, this very popular pianist blends jazz, rock, folk, and classical idioms into an invigoratingly contemplative sound. He has recorded numerous big-selling LPs on the Windham Hill label, and his music was featured on the soundtrack of the 1984 film "Country." His most recent project is an album of the children's story "The Velveteen Rabbit," made with Meryl Streep. He also records other musicians who have inspired him for many years on his Dancing Cat Records label. 7:30 p.m., Hill Auditorium. Tickets \$14.50-\$16.50 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.

Annual Ragtime/Jazz Bash: First Unitarian Church. This popular, entertaining holiday event returns after a one-year absence. An evening of old-time jazz with five stellar pianists, including Pulitzer Prize-winning U-M music professor Bill Bolcom, U-M music faculty ragtime and New Orleans jazz specialists Bill Albright and Jim Dapogny, Detroit-area boogie woogie and Harlem stride pianist Bob Seeley, and Walid Howrani, a Lebanese concert pianist currently living in Ann Arbor. Also, some surprise guests. 8 p.m., First

Unitarian Church, 1917 Washtenaw at Berkshire. \$8 (students & seniors, \$6) at the door only. 665-6158.

★ **University Chamber Orchestra: U-M School of Music.** Gustav Meier conducts this high-quality U-M music student ensemble. Program includes If at First, a work by U-M graduate student Michael Angell. Also, Barber's Essay No. 2, Copland's Quiet City, and Hindemith's Concert Music for Brass and Strings. 8 p.m., Lydia Mendelssohn Theater, 227 S. Ingalls. Free. 763-4726.

Tim Allen: MainStreet Comedy Showcase. See 9 Friday. 8:30 p.m.

FILMS

No films.

12 MONDAY

★ **Storytimes Registration: Ann Arbor Public Library Youth Department.** Storytimes sessions for preschoolers ages 3 and older begin the week of January 9 and run through the week of February 13 at all three branches of the Ann Arbor Public Library. Registration (in person or by phone) is required for the storytimes sessions at the Northeast Branch (Tuesdays 2:30-3 p.m. or Thursdays 10:30-11 a.m.), the Loving Branch (Wednesdays 9:30-10 a.m. or 2-3 p.m.), and the West Branch (Tuesdays 9:30-10 a.m. or 2-2:30 p.m.). Registration is not required for the storytimes at the main library (Tuesdays 4-4:30 & 7:30-8 p.m.), which are offered on a drop-in basis. These storytimes are more loosely structured than those for the 2-year-olds (see 15 Thursday listing), with longer stories. An adult must be present in the library but need not attend. 10 a.m., Ann Arbor Public Library. 996-3180 (Northeast Branch in Plymouth Mall); 994-2353 (Loving Branch, 3042 Creek Drive); and 994-1674 (West Branch in Westgate Shopping Center). Free. 994-2345 (main library).

U-M Men's Basketball vs. Eastern Michigan University. 7:30 p.m., Crisler Arena. \$10. 764-0247.

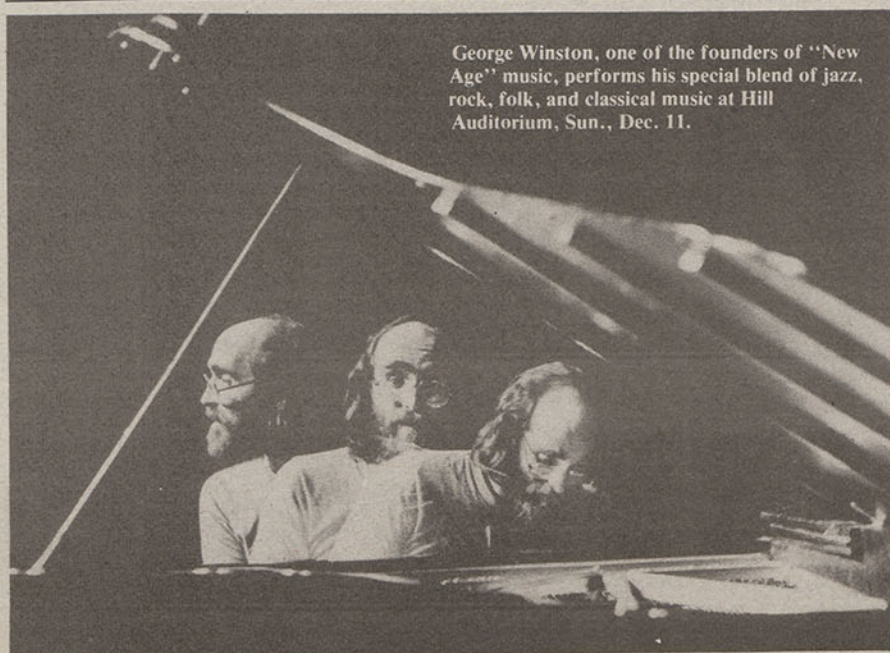
FILMS

MTF. "Moontrap" (Robert Dyke, 1988). Walter Koenig, Bruce Campbell. World premiere showing of this sci-fi adventure film, the directorial debut of Detroit filmmaker Dyke. Preceded by an introductory talk by Koenig, best known as Ensign Chekov in "Star Trek." Proceeds to benefit the Detroit Producers Association scholarship fund. \$10. Mich., 7:30 p.m.

13 TUESDAY

★ **Drop-In Storytimes: Ann Arbor Public Library.** See 6 Tuesday. 9:30-10 a.m., West Branch (Westgate Shopping Center); 2:30-3 p.m., Northeast Branch (Plymouth Mall); 7:30-8 p.m., main library (343 S. Fifth Ave. at William).

★ **Morning Coffee: Coterie-Newcomers Club of Ann Arbor.** Informal; children welcome. Coterie is open to all women who have moved or returned to Ann Arbor within the past two years. 10 a.m.-noon. Free. For location and information, call 429-1196.



George Winston, one of the founders of "New Age" music, performs his special blend of jazz, rock, folk, and classical music at Hill Auditorium, Sun., Dec. 11.



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★ "Minds at War: Nuclear Reality and the Inner Conflict of Defense Policymakers": Ann Arbor Public Library "Booked for Lunch." Talk by John C. Schwarz, a religious educator who is currently the regional representative for Global Educational Associates. He discusses psychologist Steven Kull's new book, which addresses the psychodynamics of the nuclear arms race through a series of interviews with defense policymakers. Bring a sack lunch; coffee and tea provided. Taped for repeat broadcasts on cable channel 8. 12:10-1 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994-2342.

★ Composition Class Showings: U-M Dance Department. Approximately 50 undergraduate and graduate dance students present their final composition projects. Highlights include a brief dance video. 4 p.m., U-M Dance Department Bldg. Studio A, 1310 N. University Ct. Free. 763-5460.

Monthly Cocktail Hour: The Computer Network. A popular occasion for area computer professionals—entrepreneurs, executives, consultants, and designers—to get together informally to exchange ideas and share resources. Also, product demonstrations and promotional materials by local vendors and computer stores. Cash bar. 5:30 p.m., Ann Arbor Inn, 100 S. Fourth Ave. at Huron. \$5 by advance reservation, \$7 at the door. For reservations, call Marlene at 971-2300.

★ Monthly Meeting: Ann Arbor Magicians Club. All amateur and professional magicians invited to discuss and practice principles of illusion. Beginners welcome. 7 p.m., location to be announced. Free (\$10 annual dues for those who join the club). For information and location, call 994-0291.

★ Suzuki Institute: Briarwood Mall. Holiday music performed by students of Ann Arbor's Suzuki Institute. 7 p.m., Briarwood Mall. Free. 796-9610.

★ Weekly Meeting: The Jugglers of Ann Arbor. See 6 Tuesday. 7-10 p.m.

★ General Meeting: Amnesty International of Ann Arbor. This month's program focuses on a campaign to address human rights violations in Colombia, where there has been a dramatic increase in recent years in disappearances, death threats, and political killings engineered by quasi-official "death squads." All invited. 7:30 p.m., Michigan Union Welker Room. Free. 930-0646.

★ Demonstration and Show: Herb David Guitar Studio. A virtual guitarists' toy fair, featuring displays and demonstrations of the latest in electric and acoustic guitars, sound effects accessories, MIDI (synthesizer hookups), modification pedals, rack mounts, and amps. Also, a special showing of the brand new grid stick, a version of the fretless stick that comes with a MIDI. 7:30 p.m., The Ark, 637 1/2 S. Main. Free. 665-8001.

★ "Wisdom: On Self and Selflessness": Jewel Heart. See 6 Tuesday. 7:30 p.m.

U-M Women's Basketball vs. Auburn University. 7:30 p.m., Crisler Arena. \$2 (students, \$1). 763-2159.

★ "The Descent of the Logos": Rudolf Steiner Institute. See 6 Tuesday. 8-10 p.m.

★ "Christmas Oratorio": U-M School of Music. Theodore Morrison conducts the University Chamber Choir and Chamber Orchestra in a performance of Bach's radiant Christmas Oratorio. The work consists of six cantatas meant to be performed between Christmas and Epiphany. 8 p.m., Hill Auditorium. Free. 763-4726.

★ Early Music Ensemble: U-M School of Music. U-M music professor Beth Gilford, one of Ann Arbor's best known early music aficionados, directs this very talented U-M music student ensemble. Instruments include the recorder, sackbut (early trombone), and shawm (a double reed woodwind). Program: works by Vivaldi, Frescobaldi, and Corelli, along with various Italian dances. 8 p.m., U-M School of Music Recital Hall, Baitz Dr. (off Broadway), North Campus. Free. 763-4726.

English Country Dancing: Ann Arbor Council for Traditional Music and Dance. Also, December 27. Includes everything from boisterous village dances to elegant ballroom contradances to intricate dances of the modern era. All dances taught; new dancers welcome. No partner necessary. Wear comfortable shoes and casual attire. Live music. 8-11 p.m., Michigan Union location to be announced. Small donation. 663-0744.

The Friars: U-M School of Music. Annual study-break concert featuring this male a cappella octet. Also, the U-M Jazz Ensemble performs. Program to be announced. 8 p.m., Rackham Auditorium. Tickets \$3 at the Michigan Union Ticket Office and at the door. 996-5625.

Tuesday Night Ballroom Dancers. See 6 Tuesday. 8:30 p.m.

Open Mike Night: MainStreet Comedy Showcase. See 6 Tuesday. 9 p.m.

FILMS

MTF. "Ginger and Fred" (Federico Fellini, 1986). Giulietta Masina, Marcello Mastroianni. Two former small-time imitators of Rogers and Astaire are reunited by a TV show. Mich., 7 p.m. "Frida" (Paul Leduc, 1987). Through December 16. Biographical film about Mexican painter Frida Kahlo. See Pick of the Flicks. Mexican, subtitles. Mich., 9:25 p.m.

14 WEDNESDAY

★ Drop-In Storytimes: Ann Arbor Public Library. See 6 Tuesday. 9:30-10 a.m., Loving Branch (3042 Creek Drive off Lorraine from Platt); 11-11:30 a.m., Northeast Branch (Plymouth Mall).

Boar's Head Festival and Feast: First Presbyterian Church. See 11 Sunday. 6 p.m.

★ Huron High School Choir: Briarwood Mall. Holiday music performed by this talented local choir. 7 p.m., Briarwood Mall. Free. 769-9610.

★ Taco Potluck: Young Entrepreneurs Society. All invited to join the monthly meeting of this local club for people interested in exchanging ideas, networking, and socializing with other young entrepreneurs. Also, an informal discussion of "Time Management." Bring your favorite taco filling. 7 p.m., location to be announced. Free. For information call Eric Gelman at 663-2210 (weekdays).



The Ark hosts a virtual guitarists' toy fair, featuring displays and demonstrations of all the latest instruments, including a brand new grid stick like the one above. Tues., Dec. 13.

★ Weekly Meeting: New Dimensions Study Group. See 7 Wednesday. 7:30-10 p.m.

"Wonderful Town": Ann Arbor Civic Theater. Also, December 15-17. Mary Ann Stevenson directs the Leonard Bernstein-Betty Comden & Adolph Green musical version of "My Sister Eileen," based on Ruth McKenney's New Yorker stories. The story revolves around the struggles of sisters from Ohio trying to make it in New York during the 30s—one as a writer, the other as an actress. Their ensuing career disappointments, successes, and romantic entanglements are set to an upbeat, humorous score that includes "Ohio," "100 Easy Ways (to Lose a Man)," and "It's Love." 8 p.m., Ann Arbor Civic Theater, 1035 S. Main St. Wed. & Thurs.: \$10 (seniors, \$8; students \$5); Fri. & Sat.: \$12 (seniors, \$10; students, \$7). Sat. matinee: \$9 (seniors, \$8; students, \$5). 662-7282.

Comedy Jam: MainStreet Comedy Showcase. See 1 Thursday. 9 p.m.

FILMS

MTF. "Frida" (Paul Leduc, 1987). Through December 16. Biographical film about Mexican painter Frida Kahlo. See Pick of the Flicks. Mexican, subtitles. Mich., 7 p.m. "Eight Men Out" (John Sayles, 1988). John Cusack, D. B. Sweeney, John Mahoney, Christopher Lloyd. Mich., 9:15 p.m.

15 THURSDAY

★ "Economic Preview for 1989": Ann Arbor Area Chamber of Commerce Soap Box. Talk by a speaker to be announced. Coffee & donuts. 7:30-9 a.m., Berkshire Hilton, 610 Hilton Blvd. (off S. State just south of Briarwood). Free. For reservations, call 665-4433.

★ Tot Storytimes Registration: Ann Arbor Public



The U-M Men's Glee Club a cappella octet, the Friars, perform their annual study-break concert at Rackham Auditorium, Tues., Dec. 13.

Library. Registration for four series (Thursdays 9:30-10 & 10:30-11 a.m. and 6:30-7 & 7:30-8 p.m.) of storytimes for 2-year-olds that begin January 12 and run weekly through February 23. The programs include storytelling, songs, and finger plays. Each child must be accompanied by an adult who assists in the storytelling. The tot storytimes fill up almost instantly, so register early. 9 a.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Registration must be in person; no phone registrations taken. Free. 994-2345.

★ **"Holiday Program": International Neighbors.** Lois Wilson leads a chorus of Logan School 2nd-graders in a program of traditional holiday songs, and club member Yasuko Sasaki performs classical piano music. Also, a display of holiday arts and crafts. International Neighbors is a 30-year-old group of local women organized to welcome women from other countries who are currently living in Ann Arbor. All area women invited. Nursery care provided. 9:30 a.m., Zion Lutheran Church, 1501 W. Liberty. Free. 665-0885.

★ **"Osteoporosis: What Is It and How to Prevent It": Jewish Community Center.** Talk by Turner Geriatric Clinic medical director Neil Persky. Preceded at 12:30 p.m. by a homemade kosher dairy lunch (\$3). All invited. 1:15 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971-0990.

★ **Holiday Party for Senior Adults: Ann Arbor Recreation Department.** Entertainment includes Dixieland music by the Olivia Street Stompers, holiday tunes by the Burns Park Pipers recorder group, a visit from Santa, and refreshments. Transportation available from senior residences in Ann Arbor. 2:30-4:30 p.m., St. Francis Activity Center, 2270 E. Stadium. Free. Reservations requested by December 9. 769-5911.

★ **"Scandinavia": Michigan League International Night.** See 1 Thursday. 4:30-7:30 p.m.

★ **Christmas Entertainment: State Street Area Merchants.** See 2 Friday. Today: "I'm Just a Broadway Baby" with Lenny LaFleur and others. 6:30 & 8 p.m.



Nancy Kruse and Brian McClemens are among the cast of the Ann Arbor Civic Theater's production of the Leonard Bernstein and Betty Comden & Adolph Green musical "Wonderful Town," Wed.-Sat., Dec. 14-17.

★ **Monthly Meeting: Ann Arbor Society for Origami.** All invited (children and adults) to learn about and try their hands at origami, the ancient, elegant oriental art of paper-folding. Taught by

master paper-folder Don Shall. 7-9:30 p.m., Slauson Intermediate School library, 1019 W. Washington. Free. 662-3394.

★ **Stockbridge High School Band: Briarwood Mall.** Holiday music by the Stockbridge High School Band. 7 p.m., Briarwood Mall. Free. 769-9610.

★ **General Meeting: Ann Arbor Ski Club.** See 1 December. 8 p.m.

★ **"Wonderful Town": Ann Arbor Civic Theater.** See 14 Wednesday. 8 p.m.

★ **Comedy Jam: MainStreet Comedy Showcase.** See 1 Thursday. 9 p.m.

★ **Annual Apartment Jazz Christmas Party: Apartment Lounge.** After four years apart, the Apartment's original house band reunites for one night only to host this annual all-star holiday jam session, which always brings out many of the Ann Arbor-Detroit area's finest jazz musicians and vocalists. The core band includes guitarist Marc Anderson (recently returned from Philadelphia), guitarist Sam "the Man" Clark, saxophonist and vocalist Paul Vornhagen, bassist Pete Hodges, and drummer Karl Dieterich. Free refreshments. 9:30 p.m.-2 a.m., The Apartment Lounge, 2200 Fuller Rd. (in Huron Towers, across from the V.A. Hospital). \$2 cover charge. 769-4060.

FILMS

MTF. **"Frida"** (Paul Leduc, 1987). Through December 16. Biographical film about Mexican painter Frida Kahlo. See Pick of the Flicks. Mexican, subtitles. Mich., 7 p.m. **"Die Hard"** (John McTiernan, 1988). Bruce Willis, Alan Rickman, Bonnie Bedelia. Mich., 9:15 p.m.

16 FRIDAY

★ **Community High School Chorus: Kerrytown Shops.** Also, December 23. Betsy King directs this talented high school chorus in a program of holiday and seasonal songs. 1-2 p.m., Kerrytown (2nd floor). Free. 662-4221.

★ **Christmas Entertainment: State Street Area Merchants.** See 2 Friday. Today: Performance by Huron High School's A Cappella Choir. 4-6 p.m.

★ **Santa on State Street: State Street Area Merchants.** See 2 Friday. 5-7 p.m.

★ **Boar's Head Festival and Feast: First Presbyterian Church.** See 11 Sunday. 6 p.m.

★ **"Pinocchio": Community High School Fine Arts Repertory Company.** See 9 Friday. 7 p.m.

★ **Monthly Meeting: University Lowbrow Astronomers.** Speaker and topic to be announced. All invited. 7:30 p.m., U-M Exhibit Museum Planetarium, Geddes at N. University. Free. 434-5668.

★ **"Dreams: The Journey Within": School of Metaphysics.** Lecture on the nature of dreams and how to use them for personal growth by a School of Metaphysics teacher to be announced. 7:30 p.m. School of Metaphysics, 719 W. Michigan Ave. (corner of W. Ainsworth), Ypsilanti. Free; donations appreciated. 482-9600.

★ **Brothers Coffeehouse.** See 2 Friday. 8 p.m.

★ **International Folk Dancing: U-M Folk Dance Club.** See 2 Friday. 8-11 p.m., U-M campus location to be announced. Free. For location, call 663-3885.

★ **Chamber Concert Series: U-M Museum of Art.** Third in a series of six monthly concerts presenting great chamber music in an intimate setting. A part

of each concert is thematically linked to art on display in the museum, and the audience is encouraged to visit the works during an extended intermission. Tonight's concert features the Lafayette String Quartet. The program includes works by Beethoven and Schubert, as well as Samuel Barber's "Dover Beach." Guest soloist is baritone Stephen Bryant. 8 p.m., U-M Museum of Art. Tickets \$10 in advance at the Michigan Theater Box Office and Hudson's; and at the door. 668-8397.

★ **Christmas Carol Sing-Along with the Carillon: U-M School of Music.** U-M voice professor Willis Patterson and University Carillonneur Margo Halstead revive this old tradition of an informal community Christmas sing-a-long. Free song sheets are available at the Ann Arbor Convention and Visitors Bureau (211 E. Huron). 8 p.m., Burton Tower. Free. 763-4726.

★ **"Wonderful Town": Ann Arbor Civic Theater.** See 14 Wednesday. 8 p.m.

★ **Bert Challis: MainStreet Comedy Showcase.** Also, December 17-18. This midwestern comic is known for his cutting and sometimes sarcastic commentary on politics and a broad range of other topical matters. Preceded by two opening acts. Alcohol is served. 8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. \$10 cover charge. 996-9080.

★ **Comedy Sportz at the Heidelberg: Heidelberg Restaurant.** See 2 Friday. 8:30 & 11 p.m.

★ **"Singing in the Darkness: The Talking Heads and Redemption in the 80s": Canterbury House.** The Reverend Joe Summers of the Episcopal Church of the Incarnation discusses the Talking Heads' music as social criticism. 9 p.m., Canterbury House, 218 N. Division. Free. 665-0606.

★ **Dance Jam: People Dancing Studio.** See 2 Friday. 10 p.m.

FILMS

MTF. **"Frida"** (Paul Leduc, 1987). Biographical film about Mexican painter Frida Kahlo. See Pick of the Flicks. Mexican, subtitles. Mich., 7 p.m. **"Big"** (Penny Marshall, 1988). Tom Hanks, Elizabeth Perkins. Mich., 9:15 p.m.



The Lafayette String Quartet performs works by Beethoven, Schubert, and Samuel Barber at the U-M Museum of Art, Fri., Dec. 16.

17 SATURDAY

★ **Holiday Ride Plus: Ann Arbor Transportation Authority.** See 3 Saturday. All day.

★ **41st Annual Christmas Bird Count: Washtenaw Audubon Society.** The National Audubon Society has conducted a Christmas bird count every year since 1900. Each count area is a 15-mile-diameter circle that must be counted in a single day. Everyone recognizes that the count may be off by thousands, but much useful information about local bird populations is gained by comparing the results from different years. The count is also great fun, and everyone is invited to participate.

As usual, the Washtenaw area has been divided into eight regions. For information and instructions on which region leader to call, call bird count coordinator Bill Dobbins as soon as possible at 996-0008. There is a small fee (\$4) to defray costs of publishing the results in *American Birds*. Followed at 6 p.m. by a potluck dinner. Coffee, tea, and milk provided; bring a dish to pass, table service, and other beverages, if desired. For location of potluck, and to make reservations and find out what to bring, call Will Frey at 663-5444.

★ **St. Thomas Grade School Carolers: Kerrytown Shops.** See 10 Saturday. 10 a.m.-noon.



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This workshop is to support the many untapped resources that we women have. We will strengthen our inner power, connect that part of our selves that has "gone underground" and, in so doing come away with a renewed sense of control and mastery.

We will spend time exploring ways that keep our minds and bodies in balance so that we do not become ill. We will work with our sisters, and learn how to keep in harmony with ourselves, and Mother Earth by using ritual & discussion.

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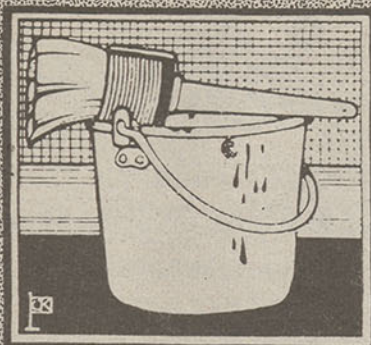
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★ **Chef's Choice Knife Sharpening Clinic:** Kitchen Port. Manufacturer's representative Vince Hayes is on hand to demonstrate Chef's Choice cutlery. Bring in up to two knives and have them sharpened for free. 11 a.m.-2 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

★ **"Holiday Skies"/"The Christmas Star":** U-M Exhibit Museum Planetarium. See 3 Saturday. 11:30 a.m. ("Holiday Skies"), 2 & 3 p.m. ("The Christmas Star").

★ **Monthly Meeting:** Detroit Story League. A chance to meet other storytellers and to hear some good stories. All storytellers and would-be storytellers invited. Bring a sandwich. Noon-3 p.m., location to be announced. Free. 761-5118.

★ **Festival of Trees:** Domino's Farms. See 3 Saturday. Noon-6 p.m.

★ **Holiday Mime Show:** Le Minotaure Gallery. Mime performance with a holiday theme for children of all ages by Perry Perrault of the Ann Arbor Mimeworks. 12:30 & 2:30 p.m., Le Minotaure Gallery, 115 E. Ann. Free. 665-0445.

★ **Christmas Stocking Raffle:** Kerrytown Shops. Raffle of two Christmas stockings, one for kids and one for adults, both filled with an assortment of gifts from various Kerrytown shops. Entry forms are available from participating shops. 1 p.m., in front of Kitchen Port (2nd floor), Kerrytown. Free. 662-4221.

★ **Holiday Magic Workshops:** Ann Arbor Art Association. See 3 Saturday. 1-4 p.m.

★ **"Skate with Santa":** Ann Arbor Parks Department. Parents are welcome to bring cameras to take photos of their children skating with Santa. Free holiday treats. 2-5 p.m., Buhr Park Ice Rink, 2751 Packard Rd. \$1.50 (youths 17 & under, \$1). 971-3228.

★ **Chamber String Orchestra:** Briarwood Mall. Holiday music by Ann Arbor Symphony Orchestra string musicians. 2 p.m., Briarwood Mall. Free. 769-9610.

★ **"Pinocchio":** Community High School Fine Arts Repertory Company. See 9 Friday. 2 & 7 p.m.

★ **"Wonderful Town":** Ann Arbor Civic Theater. See 14 Wednesday. 2 & 8 p.m.

★ **Popcorn Poppers:** Kitchen Port. Kitchen Port's Julie Lewis demonstrates a variety of popcorn poppers that would make great holiday gifts. 3-4 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

★ **Santa on State Street:** State Street Area Merchants. See 2 Friday. 3-5 p.m.

★ **Christmas Entertainment:** State Street Area Merchants. See 2 Friday. Today: Performance by Pioneer High School's Choraliers. 7-9 p.m.

★ **Tree Trimming Party and Third Eye Auction:** School of Metaphysics. All invited to help trim the School of Metaphysics' Christmas tree with metaphysical ornaments. Followed by an auction of already-wrapped gifts. You'll have to use your psychic abilities to decide what to bid on. 7:30 p.m., School of Metaphysics, 719 W. Michigan Ave. (corner of W. Ainsworth), Ypsilanti. Free admission. 482-9600.

★ **"The Ann Arbor Christmas Play":** Rudolf Steiner Institute. Annual production of Katherine Katz's original of a medieval mystery play, Goethean color studies, and eurythmy. Children 6 years and older are welcome if accompanied by an adult who is responsible for them. 8 p.m., Rudolf Steiner Institute, 1923 Geddes Ave. Free. 662-6398.

The Chenille Sisters in "Son of the Really Big Show": The Ark. This fabulously popular local vocal trio present their first local concert since their three shows at The Ark last spring, when they recorded tracks for their new live LP, "At Home with the Chenille Sisters," scheduled for release early this month on the Minneapolis-based Red House Records. Anyone who has heard them before has probably already bought tickets for tonight's show. For those who haven't heard them yet, the Chenilles—Connie Huber, Grace Morand, and Cheryl Dawdy—blend soaring, thrillingly precise vocal harmonies with witty, prankishly off-the-wall between-song commentary. Their ever-growing repertoire ranges from Boswell and Andrews Sisters oldies to contemporary tunes by the likes of Uncle Bonsai, Christine Lavin, and even Bruce Springsteen. They also have a number of very fine originals, including several on their new album: "Bad Hearts," "Plastic Roses," "The Breakup," "Girl's Shoes," "Star," and "Disenchanted." 8 p.m., Michigan Theater. Tickets \$12.50 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.

Bert Challis: MainStreet Comedy Showcase. See 16 Friday. 8:30 & 11 p.m.

★ **Comedy Sportz at the Heidelberg:** Heidelberg Restaurant. See 2 Friday. 8:30 & 11 p.m.

FILMS

No films.



The fabulously popular local vocal trio, the Chenille Sisters, give Ann Arborites a big gift when they appear at the Michigan Theater, Sat., Dec. 17.

18 SUNDAY

★ **Vivaldi's "Magnificat":** First Presbyterian Church. Donald Bryant conducts the church's chancel choir in the Baroque Italian master's oratorio about the Annunciation, a vibrantly energetic work performed much less frequently than his similar "Gloria." The orchestra includes members of the Ann Arbor Chamber Orchestra and instrumentalists from the congregation. Soloists are soprano Julia Broxholm Collins, contralto Sally Carpenter, tenors Gerry Leckrone and Henry Zelis, and bass Philip Pierson. Organist is Marilyn van der Velde. All invited. 9 & 10:30 a.m. worship services, First Presbyterian Church, 1432 Washtenaw at Hill. Free. 662-4466.

★ **"Oriental Rugs: A Lifetime Involvement":** First Unitarian Church Adult Forum. Presentation by oriental rug collectors Aryana and Jim Meghnat, owners of Arya Oriental Rugs in Sylvania, Ohio. Introduction by local gallery owner Clare Spitzer. 9:30-10:20 a.m., First Unitarian Church, 1917 Berkshire at Washtenaw. Free. 665-6158.

★ **"Winter Birds":** Washtenaw County Parks and Recreation Commission. Amusing and informative WCPARC naturalist Matt Heumann leads a hike along Fleming Creek at Parker Mill in search of kingfishers, herons, ducks, and other overwintering birds. Dress warmly and bring binoculars and a bird book. 10 a.m., Parker Mill (just east of US-23 on Geddes Road, Ann Arbor Township). Free. 971-6337.

★ **"Elmo's Jingle Bell Run":** Elmo's Supershirts. More of a tour than a timed run. Meet at the Michigan Theater to divide into small groups, each led by a volunteer "runder," for a 45-minute walk, jog, or run through the U-M Diag and Arboretum. The course returns to the Michigan Theater for refreshments, singing, and door prizes. Runners and walkers of all ages and abilities are welcome. 10 a.m., Michigan Theater. \$1 donation. 663-0370.

★ **Festival of Trees:** Domino's Farms. See 3 Saturday. Noon-6 p.m.

★ **"Santa on Ice":** Ann Arbor Parks Department. All invited to join Santa in skating to recorded holiday music programmed by a DJ. Free candy canes and photos & conversation with Santa. 1-3 p.m., Veterans Park Ice Arena, 2150 Jackson Rd. \$2.75 (youths 17 & under and seniors, \$2.25). Free to non-skaters. 761-7240.

★ **NAMA Orchestra:** Kerrytown Concert House. Ann Arborite David Owens and his six-member orchestra play Klezmer—Yiddish party music founded in medieval Europe, where itinerant Jewish musicians traveled from town to town playing for Jewish festivals and special events. When the musicians immigrated to America, the music soaked up elements of jazz, rumba, and ragtime. Long forgotten, the joyous, energetic folk music is now having a revival. The only group in the area devoted to Klezmer, the NAMA Orchestra consists of accordion, clarinet, horn, mandolin, guitar, and contra-bass balalaika (the Russian version of a stand-up bass), and sings in Yiddish, Serbo-Croatian, Greek, and Russian. 1 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$7 (students and seniors, \$5). Reservations suggested. 662-5253.

★ **24th Annual Community "Messiah" Sing.** All interested people capable of reading and performing the vocal or instrumental parts are welcome to join this friendly, informal, unrehearsed performance of Handel's Christmas oratorio. Between 120 and 150 singers usually participate, including professionals, semi-professionals, serious amateurs, family groups, church choirs, etc. Conducted by First Methodist Church choir director Bob Pratt, who also was choral director at Pioneer High for 25 years. Vocal scores and orchestra parts provided, but participants may bring their own. (The "Prout" edition, published by Schirmer, is used.) Musicians bring their own stands. All prospective orchestra players should call Mary Blasko at 665-5964 as soon as possible. Cider provided; bring goodies to share. 1:30 p.m. (orchestra reports), 2:15 p.m. (singers report), 2:30 p.m. promptly (start), St. Clare's Episcopal Church, 2309 Packard Rd. Small donations requested to help defray expenses. 665-5964.

★ **Art and Mime:** U-M Museum of Art. Performance by Ann Arbor mime O.J. Anderson, who works with many of the museum's art objects—either interpreting them through mime or using them as props. Anderson's energetic, mischievously clowning style frequently relies on audience participation. He has taught and performed mime throughout Europe, Canada, and the U.S. 2-4 p.m., U-M Museum of Art, S. State at S. University. Free. 764-0395.

★ **Merchants Window Display Competition:** Main Street Area Association. Everyone who cast a ballot in the voting for the Main Street merchant with the best Victorian window display is eligible for today's drawing for a \$250 shopping spree at Main Street area stores. The drawing winner also gets a free meal at any Main Street area restaurant and limousine service from their home and back. Deadline for casting a ballot (available in the Ann Arbor News or Main Street stores) is 5 p.m. on December 16. 2 p.m., Main Street Holiday Information Center, DeFord's Bldg., 218 S. Main. Free. 668-6474.

★ **"Pinocchio":** Community High School Fine Arts Repertory Company. See 9 Friday. 2 p.m.

★ **"The Christmas Star":** U-M Exhibit Museum Planetarium. See 3 Saturday. 2 & 3 p.m.

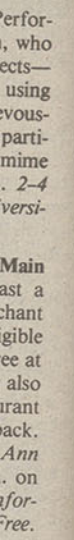
★ **Music Theater Workshop:** U-M School of Music. U-M musical theater students perform scenes from classic musicals. 2 p.m., U-M School of Music McIntosh Theater, Baits Dr. (off Broadway), North Campus. Free. 763-4726.



Ann Arbor mime O.J. Anderson works with many of the U-M Museum of Art's art objects in his "Art and Mime" performance at the UMMA, Sun., Dec. 19.

★ **"Holiday Brass Concert":** The Gilliard Brass Ensemble. This popular Ann Arbor-based quintet, winner of a 1987 Annie Merit Award, presents its 6th annual holiday concert of festive brass music. The program includes music from Handel's Water Music and Tchaikovsky's "The Nutcracker" Suite, along with several Christmas carols arranged by Richard Price. Also, the audience joins with the ensemble to sing seasonal songs. Gilliard has released three albums of Christmas music, including "Christmas Brass," a live recording at St. Thomas Church in Ann Arbor, issued on the Musical Heritage Society label. Members are trumpeters Charles Larkins and Brian Rood, French hornist Carrie Banfield, trombonist John Upton, and tubist Joseph Demarsh. This year's concert marks the ensemble's 20th anniversary celebration. A special birthday cake and eggnog reception follows. 2:30 p.m., St. Andrew's Episcopal Church, 306 N. Division. \$8.50 (seniors and students, \$5; children under 12, \$3.50) at the door only. 995-5688.

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★ **Israeli Dancing:** Jewish Community Center. See 4 Sunday. 4:30-6 p.m. (elementary school children), 8:30-10 p.m. (adults).

The Song Sisters Holiday Concert: The Ark. Two members of the popular local acoustic group Foot-loose, singer/songwriter Julie Austin and singer Chris Barton, team up to present a children's concert featuring Christmas and Hanukkah songs. Instruments include guitar, banjo, hammered and lap dulcimers, autoharp, recorders, flute, and homemade rhythm and folk toys. The Song Sisters' children's concerts feature lots of audience participation. 5 & 7 p.m., The Ark, 637½ S. Main. Tickets \$5 (children, \$3) in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.

★ **"Metaphysical Bible Interpretation: The Birth of Jesus":** School of Metaphysics. Lecture by School of Metaphysics director Mark Moverman. 6:30-7:30 p.m., School of Metaphysics, 719 W. Michigan Ave. (corner of W. Ainsworth), Ypsilanti. Free, donations appreciated. 482-9600.



The 1987 Annie Award-winning Galliard Brass Ensemble presents its 6th annual holiday concert at St. Andrew's Episcopal Church, Sun., Dec. 17. These concerts usually sell out, so get your tickets early.

"Carols by Candlelight": Boychoir of Ann Arbor 2nd Annual Christmas Concert. Boychoir founder Thomas Strode directs this ensemble of 30 boys in a program of traditional Christmas carols. The program opens with the processional "Once in Royal David's city" and includes Gustav Holst's "Lullaby my liking," Harold Darke's "In the bleak mid-winter," Pietro Yon's "Gesu Bambino," and two Alfred Burt carols, "Caroling, caroling" and "The Star Carol." Also, David Willocks's arrangement of "Away in a manger," with solo boy soprano, and the Welsh lullaby "Suo Gan," the boy soprano solo from the movie "Empire of the Sun." The program concludes with the Boychoir leading the audience in singing carols. The boy voices are supported by selected men singers, who provide the lower choral parts. Mark Smith accompanies on St. Andrew's 33-rank Reuter pipe organ. 8 p.m., St. Andrew's Episcopal Church, 306 N. Division. Tickets \$5 (students & seniors, \$3) in advance from choir members or at the church, and at the door. 663-0518.

Bert Challis: MainStreet Comedy Showcase. See 16 Friday. 8:30 p.m.

FILMS

MTF. **"The Gods Must Be Crazy"** (Jamie Uys, 1981). Marius Weyers, Sandra Prinsloo. Through December 19. Offbeat comedy about cultural clashes in Africa. Mich., 5 p.m. **"Yeelen (Brightness)"** (Souleymane Cisse, 1988). Through December 23. Hauntingly beautiful coming of age story set in Mali before the Europeans arrived. Mich., 7:15 p.m.

19 MONDAY

★ **Christmas Entertainment:** State Street Area Merchants. See 2 Friday. Today: Performance by the Community High School Chorus. 12:30-1:30 p.m.

★ **Santa on State Street:** State Street Area Merchants. See 2 Friday. 5-8 p.m.

★ **Evening Voyages:** Ann Arbor Public Library. See 5 Monday. Tonight's topic: "Stories of Dark and Light." 7:30-8:15 p.m.

★ **"Head, Neck, & Shoulder Massage":** American Women's Occupational Rehabilitation Training. Demonstration by certified massage therapist Martie Barow. Bring a beach towel and pillows. 8 p.m., 765 Watershed Court (off Watershed Drive from Glazier Way at the Green Rd. intersection). Free. Reservations requested. 996-3841.

FILMS

MTF. **"Yeelen (Brightness)"** (Souleymane Cisse, 1988). Through December 23. Hauntingly beautiful coming of age story set in Mali before the Europeans arrived. Mich., 7:15 p.m.

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The 30-member Boychoir of Ann Arbor performs traditional Christmas carols in the lovely St. Andrew's Episcopal Church, Sun., Dec. 18.

ful coming of age story set in Mali before the Europeans arrived. Mich., 7 p.m. **"The Gods Must Be Crazy"** (Jamie Uys, 1981). Marius Weyers, Sandra Prinsloo. Offbeat comedy about cultural clashes in Africa. Mich., 9:10 p.m.

20 TUESDAY

Breakfast with Mr. and Mrs. Santa Claus: Glacier Way Co-op Nursery School. All invited to join the Clauses in a breakfast featuring muffins, donuts, coffee cakes, juice, and coffee. Unlimited photo opportunities for adults who bring their own cameras. 9:30-11:30 a.m., Glacier Way Co-op Nursery School, 1001 Green Rd. (just north of Glazier Way). Children, \$3 (adults, free). 996-4633.

***Drop-In Storytimes:** Ann Arbor Public Library. See 6 Tuesday. 10:30-11 a.m., main library, 343 S. Fifth Ave. at William.

***Santa on State Street:** State Street Area Merchants. See 2 Friday. 5-8 p.m.

***Christmas Entertainment:** State Street Area Merchants. See 2 Friday. Today: From 5-7 p.m., a performance by the Greenhills High School Madrigals. From 7-9 p.m., music by Harmony, a Pioneer High School vocal ensemble. 5-9 p.m.

***Weekly Meeting:** Jugglers of Ann Arbor. See 6 Tuesday. 7-10 p.m.



MainStreet Comedy Showcase owner Kirkland Teeple brings his slightly manic autobiographical humor to his stage, Wed.-Fri., Dec. 21-23.

***General Meeting:** Sierra Club. All invited to contribute to this annual slide show by bringing a few slides (not more than 10, please) of a favorite adventure. 7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 662-7727.

***Luminary Spectacular and Singing Party:** Glacier Hills Retirement Center. All invited to join Glacier Hills residents and the Greenhills School Choir for an old-fashioned singing party surrounded by hundreds of luminaries (candles inside paper bags) throughout the grounds. Hot chocolate and cookies served. 7:30-8:30 p.m., Glacier Hills, 1200 Earhart Rd. (1 mile north of Geddes). Free. 769-6410.

U-M Men's Basketball vs. Northern Michigan University. 7:30 p.m., Crisler Arena. \$10. 764-0247.

***"Wisdom: On Self and Selflessness":** Jewel Heart. See 6 Tuesday. 7:30 p.m.

***"The Religious Customs and Practices of Ethiopian Jews":** Simcha Hadassah. Lecture by U-M Afro-American and African Studies professor Tishoma Wagaw, an Ethiopian native who has written several articles on Ethiopian Jews. 7:45 p.m., 2879 Renfrew (off Bluett from Nixon north of Plymouth Rd.) Free. 662-4173.

Open Mike Night: MainStreet Comedy Showcase. See 6 Tuesday. 9 p.m.

FILMS

MTF. "Yeelen (Brightness)" (Souleymane Cisse, 1988). Through December 23. Hauntingly beautiful coming of age story set in Mali before the Europeans arrived. Mich., 7 p.m. **"Dirty Dancing"** (Emile Ardolino, 1987). Through December 21. Patrick Swayze, Jennifer Grey, Jerry Orbach. Mich., 9:10 p.m.

21 WEDNESDAY

***"Downtown Development Sites":** Lively Downtown Task Force (Ann Arbor Area 2000). See 7 Wednesday. 8 a.m.

***Christmas Entertainment:** State Street Area Merchants. See 2 Friday. Today: Performance by EMU Carolers. Noon-2 p.m.

***Santa on State Street:** State Street Area Merchants. See 2 Friday. 4-8 p.m.

***Weekly Meeting:** New Dimensions Study Group. See 7 Wednesday. 7:30-10 p.m.

U-M Men's Basketball vs. Youngstown State. 7:30 p.m., Crisler Arena. \$10. 764-0247.

Contra and Square Dance: Ann Arbor Public Schools Department of Community Education. Live music with caller John Freeman. All dances taught. No partner necessary. 7:30-10 p.m., Scarlett Intermediate School, 3300 Lorraine (off Platt between Packard and Ellsworth). \$2.50 in advance, \$3 at the door. 994-1677.

Kirkland Teeple: MainStreet Comedy Showcase. Also, December 22 & 23. A slightly manic observational comic with a fondness for misdirectional humor, the MainStreet founder and owner returns with a new program of autobiographical rantings and ravings. Preceded by two opening acts. Alcohol is served. 9 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. \$10 cover charge. 996-9080.

FILMS

MTF. "Dirty Dancing" (Emile Ardolino, 1987). Patrick Swayze, Jennifer Grey, Jerry Orbach. Mich., 7:30 p.m. **"Yeelen (Brightness)"** (Souleymane Cisse, 1988). Through December 23. Hauntingly beautiful coming of age story set in Mali before the Europeans arrived. Mich., 9 p.m.

22 THURSDAY

***Christmas Entertainment:** State Street Area Merchants. See 2 Friday. Today: Performance by EMU Carolers. Noon-4 p.m.

***"Life Stresses and How to Handle Them":** Jewish Community Center. Talk by U-M medical school psychiatry professor Philip Margolis. Preceded at 12:30 p.m. by a homemade kosher dairy lunch (\$3). All invited. 1:15 p.m., Jewish

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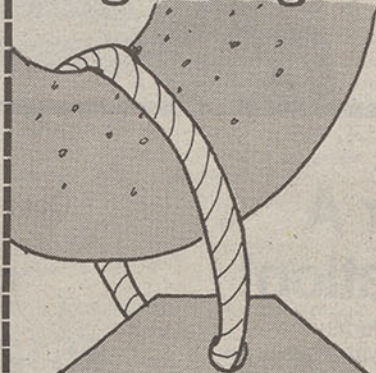
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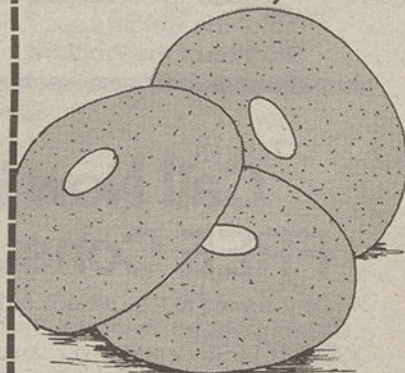
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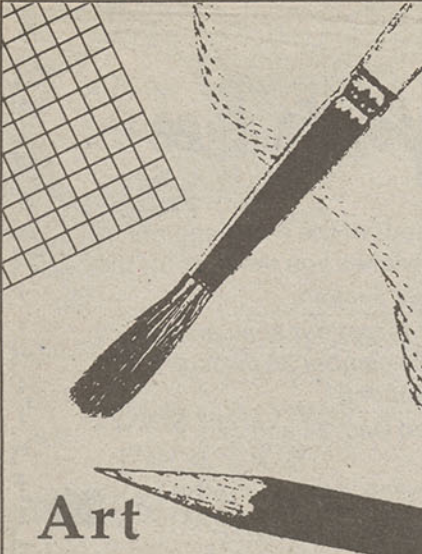
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Can the way you think make the difference between success and failure, prosperity and poverty, satisfaction and disappointment? New research shows it can. Join Elizabeth P. Baxter, M.A. as she describes how you can learn thought patterns to increase your likelihood of finding success and happiness.

Date: Wednesday, January 25, 1989

6:30 p.m. — Registration/
Hors d'oeuvres

7:00 p.m. — Lecture

Location: Chelsea Community
Hospital, Dining Room

Speaker: Elizabeth Poage Baxter, M.A.
Human Resource Development
University of Michigan

Fee: \$12.00 (Prepaid registration is
required one week in advance by
calling (313) 475-3979, Women's
Health Center.)



Women's Health Center
Chelsea Community Hospital
775 South Main Street
Chelsea, Michigan 48118-1399

Community Center, 2935 Birch Hollow Drive (off
Stone School Rd. south of Packard). Free.
971-0990.

★ Santa on State Street: State Street Area Mer-
chants. See 2 Friday. 5-8 p.m.

Kirkland Teeple: MainStreet Comedy Showcase.
See 21 Wednesday. 8:30 & 11 p.m.

FILMS

MTF. "Yeelen (Brightness)" (Souleymane Cisse,
1988). Hauntingly beautiful coming of age story set
in Mali before the Europeans arrived. Mich., 7
p.m. "The Last Emperor" (Bernardo Bertolucci,
1987). John Lone, Joan Chen, Peter O'Toole. Epic
tale of China's child emperor Pu Yi. Mich., 9:10
p.m.

23 FRIDAY

★ Community High School Chorus: Kerrytown
Shops. See 16 Friday. 1-2 p.m.

★ Christmas Entertainment: State Street Area
Merchants. See 2 Friday. Today: Performance by
the Ypsilanti High School Chamber Singers. 3-4
p.m.

★ Santa on State Street: State Street Area Mer-
chants. See 2 Friday. 5-8 p.m.

Bi-Weekly Meeting: Expressions. See 9 Friday.
This week's topics: "Staying Balanced in a Chaotic
World" and "What Makes Closeness Challenging
to Me?" 7:30 p.m.

Spinning Stars Square Dance Club. See 9 Friday.
8-10:30 p.m.

Kirkland Teeple: MainStreet Comedy Showcase.
See 21 Wednesday. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Heidelberg
Restaurant. See 2 Friday. 8:30 & 11 p.m.

FILMS

MTF. "Yeelen (Brightness)" (Souleymane Cisse,
1988). Hauntingly beautiful coming of age story set
in Mali before the Europeans arrived. Mich., 7
p.m. "A World Apart" (Chris Menges, 1988). Bar-
bara Hershey, Jodhi May, David Suchet, Linda
Mvusi. Mich., 9:10 p.m.

24 SATURDAY

Holiday Ride Plus: Ann Arbor Transportation
Authority. See 3 Saturday. All day.

★ Santa on State Street: State Street Area Mer-
chants. See 2 Friday. 11 a.m.-2 p.m.

"Holiday Skies"/"The Christmas Star": U-M Ex-
hibit Museum Planetarium. See 3 Saturday. 11:30
a.m. ("Holiday Skies"), 2 & 3 p.m. ("The
Christmas Star").

★ Strolling Carollers: Briarwood Mall. Old
English, Wassail, and midwinter carols performed
in period costume by the Strolling Carollers. 1 & 3
p.m., Briarwood Mall. Free. 769-9610.

★ Lessons and Carols: First Presbyterian Church.
The traditional program of scripture readings inter-
persed with sacred carols, anthems, and hymns
performed by all five of the church's choirs. Donald
Bryant conducts. All invited. 5 & 7:30 p.m., First
Presbyterian Church, 1432 Washtenaw at Hill.
Free. 662-4466.

★ Annual Christmas Concert: Zion Lutheran
Church. A concert of Christmas carols and an-
thems featuring the acclaimed Galliard Brass
Ensemble, along with the church's sanctuary choir,
soloists, and the Zion Handbells. Followed at 11
p.m. by a Festival Service. All invited. 10-11 p.m.,
Zion Lutheran Church, 1501 W. Liberty. Free.
994-4455.

★ Festival Service Choral Prelude: St. Andrew's
Episcopal Church. Thomas Strobe directs the
church choir in Vaughan Williams's Fantasia on
Christmas Carols, a work for baritone soloist,
choir, strings, and organ. The choir also performs
English composer Peter Aston's new setting of
"Hodie Christus natus est," traditional favorites
by Peter Warlock, and Praetorius's "Omnis mundus
jocundetur." Also, Alice Teachout directs the St.
Dunstan's English Handbell Choir in ringing
several traditional favorites, and the congregation
sings some traditional Christmas hymns. Strobe ac-
companies the singing on the church's 33-rank
Reuter pipe organ. Followed at 11 p.m. by the
Christmas Eve Festival Service. All invited. 10:30
p.m., St. Andrew's Episcopal Church, 306 N. Divi-
sion. Free. 663-0518.

FILMS

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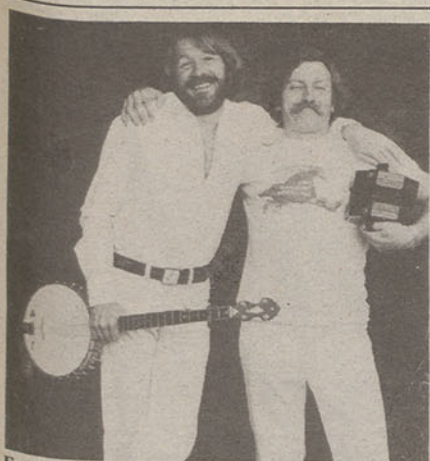
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English singers John Roberts and Tony Barrand are renowned for their total recall of numberless pub songs. The longtime Ark favorites are there New Year's Eve, Sat., Dec. 31.

25 SUNDAY (Christmas)

"The Christmas Star": U-M Exhibit Museum Planetarium. See 3 Saturday. 2 & 3 p.m.

★ Israeli Dancing: Jewish Community Center. See 4 Sunday. 4:30-6 p.m. (elementary school children), 8:30-10 p.m. (adults).

FILMS

No films.

26 MONDAY

No events.

FILMS

MTF. "Who Framed Roger Rabbit?" (Robert Zemeckis, 1988). Through December 30. Bob Hoskins, Christopher Lloyd, Charlie Fleischer. Mich., 5 & 9:45 p.m. "The Sound of Music" (Robert Wise, 1965). Julie Andrews, Christopher Plummer, Eleanor Parker, Richard Haydn. The von Trapp family story to a score by Rodgers and Hammerstein. Mich., 6:50 p.m.

27 TUESDAY

★ "Family Film Fun": Ann Arbor Public Library. All children and their parents are invited to see two animated films. "Really Rosie," an adaptation of Maurice Sendak's poems about a young girl and her friends who sing and dance their way to stardom, is set to music composed and sung by Carole King. "The Snow Man," a nonverbal holiday tale that blends muted pastels with an exquisite orchestral score, is an adaptation of Raymond Briggs's story about a young boy who dreams that his snowman comes to life. Space limited; first come, first seated. 10 a.m. & 2 & 7 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994-2345.

"The Christmas Star": U-M Exhibit Museum Planetarium. See 3 Saturday. 2 & 3 p.m.

★ Weekly Meeting: The Jugglers of Ann Arbor. See 6 Tuesday. 7-10 p.m.

★ Nature Photography Study Club: Ann Arbor Camera Club. Open to anyone interested in nature photography, from novices to experienced photog-



A must for blues fans—highly acclaimed Chicago blues quartet Joanna Connor and the Blues Masters perform at The Blind Pig, Fri., Dec. 30.

raphers. Bring some ideas and/or slides to show. 7:30 p.m., Forsythe Intermediate School, room 310, 1655 Newport Rd. Free. 995-3577.

★ Monthly Meeting: Bread for the World/Interfaith Council for Peace Hunger Task Force. Discussion of domestic and international hunger issues, along with legislative updates. 7:30 p.m., Memorial Christian Church, 730 Tappan. Free. 487-9058.

English Country Dancing: Ann Arbor Council for Traditional Music and Dance. See 13 Tuesday. 8-11 p.m.

Tuesday Night Ballroom Dancers. See 6 Tuesday. 8:30-11:30 p.m.

FILMS

MTF. "Who Framed Roger Rabbit?" (Robert Zemeckis, 1988). Through December 30. Bob Hoskins, Christopher Lloyd, Charlie Fleischer. Mich., 4:30 p.m. "West Side Story" (Robert Wise, Jerome Robbins, 1961). Through December 28. Natalie Wood, Richard Beymer, Rita Moreno. Bernstein-Sondheim score. Mich., 6:30 p.m. "2001: A Space Odyssey" (Stanley Kubrick, 1968). Through December 28. Keir Dullea, William Sylvester, Gary Lockwood, Douglas Rain. Mich., 9:15 p.m.

28 WEDNESDAY

"The Christmas Star": U-M Exhibit Museum Planetarium. See 3 Saturday. 2 & 3 p.m.

★ Weekly Meeting: New Dimensions Study Group. See 7 Wednesday. 7:30-10 p.m.

Sheila Kay: MainStreet Comedy Showcase. Also, December 29-31. Known for her acerbic feminist wit, Kay is a straight-talking, shoot-from-the-hip monologist who's been a big hit in earlier MainStreet appearances. Preceded by two opening acts. Alcohol is served. 9 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. Cover charge \$8 (Wed. & Thurs.), \$10 (Fri.), \$15 (Sat. early show), \$20 (Sat. late show). 996-9080.

FILMS

MTF. "Who Framed Roger Rabbit?" (Robert Zemeckis, 1988). Through December 30. Bob Hoskins, Christopher Lloyd, Charlie Fleischer. Mich., 3:30 p.m. "2001: A Space Odyssey" (Stanley Kubrick, 1968). Keir Dullea, William Sylvester, Gary Lockwood, Douglas Rain. Mich., 5:15 p.m. "West Side Story" (Robert Wise, Jerome Robbins, 1961). Natalie Wood, Richard Beymer, Rita Moreno. Bernstein-Sondheim score. Mich., 7:45 p.m.

29 THURSDAY

"The Christmas Star": U-M Exhibit Museum Planetarium. See 3 Saturday. 2 & 3 p.m.

Sheila Kay: MainStreet Comedy Showcase. See 28 Wednesday. 9 p.m.

FILMS

MTF. "Who Framed Roger Rabbit?" (Robert Zemeckis, 1988). Through December 30. Bob Hoskins, Christopher Lloyd, Charlie Fleischer. Mich., 3 & 4:50 p.m. "The Wizard of Oz" (Victor Fleming, 1939). Through December 30. Judy Garland, Ray Bolger, Bert Lahr, Jack Haley, Frank Morgan, Toto. Mich., 7 p.m. "Forbidden Planet" (Fred McLeod Wilcox, 1956). Through December 30. Walter Pidgeon, Anne Francis, Leslie Nielsen.

Sci-fi remake of Shakespeare's "The Tempest." Mich., 9 p.m.

30 FRIDAY

"The Christmas Star": U-M Exhibit Museum Planetarium. See 3 Saturday. 2 & 3 p.m.

Sheila Kay: MainStreet Comedy Showcase. See 28 Wednesday. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 2 Friday. 8:30 & 11 p.m.

Joanna Connor and the Blues Masters: The Blind Pig. This highly acclaimed blues quartet from Chicago is led by slide guitarist/vocalist Connor, a Brooklyn, New York, native who got her start in Chicago as a member of Johnny Littlejohn's band and as lead guitarist of the Shirley Adams Gospel Singers. She's played with everyone from Lonnie Brooks to A. C. Reed, and last spring she was named "Guitar Hero of the Festival" at the Chicago Blues Festival. She's not a bad singer either: her vocal style has been described as a cross between Bonnie Raitt and Aretha Franklin. A must for blues fans. 9:30 p.m., The Blind Pig, 208 S. First. \$6 at the door only. 996-8555.

FILMS

MTF. "Who Framed Roger Rabbit?" (Robert Zemeckis, 1988). Bob Hoskins, Christopher Lloyd, Charlie Fleischer. Mich., 3 p.m. "The Wizard of Oz" (Victor Fleming, 1939). Judy Garland, Ray Bolger, Bert Lahr, Jack Haley, Frank Morgan, Toto. Mich., 4:50 & 7 p.m. "Forbidden Planet" (Fred McLeod Wilcox, 1956). Walter Pidgeon, Anne Francis, Leslie Nielsen. Sci-fi remake of Shakespeare's "The Tempest." Mich., 9 p.m.

31 SATURDAY

"Holiday Skies"/"The Christmas Star": U-M Exhibit Museum Planetarium. See 3 Saturday. 11:30 a.m. ("Holiday Skies"), 2 & 3 p.m. ("The Christmas Star").

Dance Party: Common Ground Theater Ensemble Benefit. Dancing to records spun by a DJ. Refreshments. 8 p.m.-1 a.m., Performance Network, 408 W. Washington. Admission price to be announced. 663-0681.

John Roberts and Tony Barrand: The Ark. Longtime Ark favorites, these two English singers are renowned for their unpredictable, prankish wit and for their total recall of numberless pub songs. Their repertoire includes English music hall songs, ballads, bawdy songs, drinking songs, parodies, and assorted humorous recitations. 8:30 & 11 p.m., The Ark, 637 1/2 S. Main. Tickets \$10.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.

Sheri Nichols: Kerrytown Concert House. This singer-actress, dubbed the "darling of local chanteuse critics" by the Detroit Free Press reviewer, is a favorite of the Detroit cabaret circuit. She recently starred at the On Stage restaurant in Detroit in a new production of "Piaf," a huge hit that she first presented at the Attic Theater a couple of years ago. Tonight she performs Edith Piaf songs from that show, along with several Broadway favorites. She is accompanied on piano by her longtime collaborator Richard Berent. Wine & champagne reception follows. 8-9:15 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$15 (general admission), \$20 (assigned seating in rows 1-5). Reservations suggested. 769-2999.

Sheila Kay: MainStreet Comedy Showcase. See 28 Wednesday. 8 & 10:30 p.m.

Luther Allison and the Allison/Chastein Band: Rick's American Cafe. Chicago blues master Luther Allison makes his first Ann Arbor appearance since he moved to Paris in 1983. Allison's spellbinding, vibrant vocals are surpassed only by his virtuoso guitar work, which has been compared favorably to everyone from B. B. King to Jimi Hendrix. He draws his repertoire from all the greats of electric blues and adds several outstanding originals of his own. He is backed by a band led by his son, guitarist Bernard Allison, and guitarist Dave Chastein. One of Chicago's best young blues bands, the Allison/Chastein Band made its Ann Arbor debut last month. 9:30 p.m., Rick's American Cafe, 611 Church St. Tickets \$10 in advance and at the door. 996-2747.

FILMS

No films.



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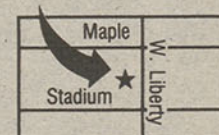


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CHANGES



CHRISTINE ROSS-CAVANNA

An offbeat new combo on Ashley Street

Red Hots in Paradise reunites jazz musician Ron Brooks and two ex-Saguaroites.

Most importantly, there was the father of jazz, Charlie "Yardbird" Parker, known as "Bird." And there was the song he wrote named "Bird of Paradise." Then too, there was the "bop" from Dizzy Gillespie's coined word "be bop." By coincidence (probably), "bop" is the acronym for "bird of paradise," which in addition to everything else is the name of a sensationally sensual flower. So with one thing and another, bassist Ron Brooks named his jazz club "Bird of Paradise" when he opened it at 207 South Ashley four years ago. About the same time, Alan Cantor and Tom Blackburn opened Red Hot Lovers, a Chicago-style hot dog place, at 629 East University. So maybe it was inevitable that when Cantor and Blackburn opened a restaurant that would use

Brooks's space in its off-hours, they would come up with such a devilish double-take of a name as **Red Hots in Paradise.**

We stopped in at the Bird of Paradise during the day and found Brooks seated at his sometime office (the small table near the kitchen door), phone to his ear, booking acts, reflectively nodding and relaxed. Nearby, Cantor paced back and forth with giant bodily flourishes, another phone pressed to his ear, dealing restaurant business like a general in a war zone. (Brooks later told us he's seen Cantor, who brims with the laid-back energy we associate with the 1960s, occasionally talking on both phones at once.) Soon the tall, unassuming Blackburn, who does the restaurant's paperwork, came in, and the three settled down for a quiet discussion.

Cantor developed his passion for heavily garnished Vienna Beef hot dogs in his hometown, Chicago. Blackburn, originally from Ohio, was converted when they worked together at Saguaro Plants downtown in the early 1980s. They thought of putting their original RHL downtown, but couldn't find a space. They were looking around for a spot for this second venture when Cantor ran into Brooks—who until the opening of his own club in 1985 was a regular at the Earle, right downstairs from Saguaro,

Chef Mary McNamara, jazz impresario Ron Brooks, and hot dog experts Alan Cantor and Tom Blackburn swap roles at their new joint venture, Red Hots in Paradise.

and who Cantor also recalls as "an old softball foe."

"I said, 'Hey, Ron, why don't we do the food at your place?'" Cantor relates. As a business combo, Cantor is as comedic and jaunty as Blackburn is reserved. Brooks, who worked his way through EMU as a jazz bassist back in the early 1960s, is the grizzily sage.

Red Hots opens at 7 a.m. for breakfast and continues service till 9 p.m. Jazz club performances begin around 9:30 p.m. Patrons can come in for a late dinner (it's best to get there before 8:30 p.m. to have time for a leisurely meal) and stay over, when the downlights dim, to see the show. Cover charge is usually \$2 on weeknights and \$5 on weekends—though it's more when the really big name performers like Dizzy Gillespie, Ahmad Jamal, and Betty Carter are appearing.

The menu includes Cantor and Blackburn's East U "classics": Red Hot Lover dogs, Chicago dogs, Reuben dogs, serious dogs, and tofu dogs (all except the tofu dog are big, natural casing pure beef hot dogs with various accompaniments such as chili, onions, sauerkraut, Russian dressing, barbeque sauce, and cheese);

hamburgers; chicken sandwiches; and tempeh burgers (chargrilled soybean patties on a bun), all served in baskets with waffle fries and cole slaw. Breakfast and dinner also feature new menus worked up by chef Mary McNamara, who has worked at Katherine's Catering and the Moveable Feast. In contrast to Red Hot's plastic-basket informality, the new items are served "on real dishes with real silverware," Cantor deadpans. "We signed up at the bridal registry." (His motto is, "If you're not having any fun, it's not working.")

Breakfasts include huevos rancheros—eggs fixed Mexican style on a tortilla and refried beans with Mexican chili sauce and cheese (\$4.25); Belgian waffles (\$2.75); and eggs Benedict (\$4.25) along with more mundane eggs and side dishes. The dinner menu, in addition to traditional RHL fare, is short, but planned to offer something for everybody. It runs from "pork chop noodle," which is pork loin with vegetables and noodles in broth, at \$4.75, to barbeque chicken at \$7.95, and, at the highest end, sirloin steak with hollandaise sauce at \$9.95. (Cantor claims they thought of calling the pork chop noodle

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CHANGES continued



CHRISTINE ROSS-CAVANA

"pighetti," but business sense prevailed.)

The club, the kitchen, and the bar were already in place to accommodate customers. Cantor's friend Callie Dean, who paints and sells clothing and furniture at Callie's Studio at 322 South Ashley, came in to paint huge bird of paradise flowers on deep orange corduroy panels that already lined the room. The entire color scheme is based on that luminous orange and the penetrating blue of the flowers, and a fresh bouquet of them always sits on the bar. Even in the daytime the atmosphere is velvety and seductive.

HoJo's is now the Eastern Crabhouse

*The chain's demise
made room for the
Jeon family's latest
venture in Chinese-
Italian eclecticism.*

Bong and Choon Jeon opened the Eastern Crabhouse sushi and seafood restaurant, on Carpenter Road at Washtenaw, in the beginning of November. The austere handsome and self-confident Bong Jeon owned a restaurant in Korea before the couple came to the U.S. in 1969. They also own Hana East, a Japanese steak house and sushi bar in Kalamazoo.

Gracious and sunny-smiled Choon Jeon is a registered nurse, but decided that working with the restaurants would let her

control her hours better during the time the four Jeon children are growing up.

The family decided to move to Ann Arbor because their eldest daughter, Becky, goes to EMU, and because Bong Jeon wanted to take on the sophisticated food audience he expects to find here.

The closing of the former Howard Johnson's restaurant provided a big, 170-seat home for the Jeon's newest venture. The Motor Lodge next door is still open, but the venerable food business saw its reputation badly damaged nationally when a British conglomerate bought the chain and let standards slip at key company-owned units. The conglomerate sold off its company-owned motor lodges and restaurants to separate buyers, and most franchisees followed suit by turning their restaurants over to new operators—a sad end to America's original franchise chain. Hands-on owners like the Jeons will presumably be in much closer touch with their operations and their customers.

Having a hands-on owner in a restaurant is an interaction that can have beneficial effects both ways. Bong Jeon reveals that he has had some pretty sturdy differences of opinion with mid-Michigan diners; in one significant clash he yielded and in another they did. When he opened his first restaurant in 1977, he considered dining out to be a special and formal occasion so he refused to admit diners in blue jeans or shirt sleeves. That lasted one year. Jeon is now so amused by his own miscall and so thoroughly reconciled to casual dining that the uniform for the waitstaff at the Eastern Crabhouse is red or yellow T-shirts with the restaurant's logo, multi-pocketed navy blue aprons, and blue jeans.

On the other hand, when he opened a Peking style restaurant in Grand Rapids in 1982 (his brother owns it now), customers complained about the hot and spicy food. Within the year the customers capitulated, vindicated, though acknowledging the victory was at least partially due to a general change of taste in the U.S., Jeon developed garlicky sauces that he now uses at all his restaurants.

Because of his own use of garlic and spices, and because sinewy and pony-tailed chef Chris Messler has many years of experience with Italian cooking, Bong calls the Eastern Crabhouse's cooking style "Chinese-Italian." (Messler just calls it "Bong style.") Eclectic internationalism continues with a sushi bar with one Korean and one Japanese sushi chef and tropical drinks served at the antique bar. Some of the drinks are decorated with fresh orchids imported from Hawaii. East and West meet in the decor, too. Some windows are covered with shoji screens, but the wall decorations and lights look like Maine lobster traps.

Sushi and sashimi run from \$1.10 for an egg sushi to \$16.50 for a complete dinner combination plate. Messler explains that despite recent negative news, raw fish dishes like sushi and sashimi are safe to eat and parasite-free if the fish has been frozen and held at minus 10 degrees Fahrenheit. (Fresh clams, mussels, and oysters, which are also eaten raw, come under a different set of provisions.) Messler says Eastern Crabhouse imports all its fish for sushi and sashimi from Japan in the frozen state.

The Eastern Crabhouse's main menu leans to mainstream American. It features fresh fish and runs from soup of the day at

\$1.25 a cup to live Maine lobster at market price. It includes chicken, rib, and steak dishes for "land lovers," and a "minnow's menu" for kids. Messler bakes the restaurant's bread, bread sticks, and all the desserts in-house. The fresh fish and shellfish are also available at a retail counter.

Hours Monday through Saturday are 10 a.m. to 2 p.m., and 4 p.m. to 11 p.m. On Sundays, brunch is 10 a.m. to 2 p.m. and dinner 4 p.m. to 9 p.m.

More choices on the supermarket scene

New shopping centers and a takeover fight are undercutting Kroger's dominance.

New grocery store openings are driving a wedge into Kroger's longstanding domination of the local supermarket scene. Meijer has a new store under construction on Ann Arbor-Saline Road just south of the I-94 interchange, and by next summer, Busch's Valuland will open in the Woodland Plaza shopping center, which is under construction at the pie-shaped corner where Ann Arbor-Saline Road splits away from South Main Street. In addition, First Martin's proposed Traverwood shopping center on Plymouth Road, which is awaiting a City Council decision expected in December, assumes a supermarket as an anchor store there.

When A&P closed its three Ann Arbor stores in 1981, Kroger snapped up two of its leases. The Cincinnati-based chain opened a new Kroger store in the former A&P building on Stadium at South Industrial, and leased A&P's Maple Village site to non-food retailers (it's currently occupied by Dunham's sporting goods store), effectively and presumably intentionally waylaying competition that might threaten their nearby Westgate Shopping Center store.

Dan Lethco of Kroger's real estate operation in Detroit credits the city for helping the company maintain its hold on the market, through its restrictive zoning laws. "The local people were helping us out," he teases. Other stores are certainly interested in the local market. Bill Milliken, Jr., of First Martin says that although it would be premature for his firm to seek out Traverwood stores, five or six companies have already called him.

Neither Lethco nor any other of the big chain's realty people were about to acknowledge or deny that they were one of those. It's a high-stakes business and tough sounding Tony Jablonski of the A&P brusquely growled, "At this point, no comment," to that and every other question we posed to him.

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CHANGES continued

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JUNK FOOD FIGHTERS

Kroger's cost-cutting at work: the chain bought out its unionized workers in favor of low-paid part-timers last year.

market has part of the chain's hard-nosed strategy during the 1970s and early 1980s. It abandoned more than 1,000 old stores in declining urban markets, like Detroit, while opening dense clusters of glittering "superstores" in well-off communities like Ann Arbor. But now it seems unlikely that Kroger, threatened by takeover bids from corporate raiders, will be able to make many aggressive moves to defend its dominance by opening new stores. Lethco acknowledges that "there has to be good return on investment" to justify any further expansions.

Cost-cutting pressure is already in evidence in Ann Arbor. Last year, for example, Kroger moved to replace full-time, unionized clerks with part-timers. (Kroger now advertises for checkers at \$4.50 an hour, compared to over \$8 for full-timers even after union concessions in 1984.) But while the switch presumably saved money, the inexperienced personnel also left some longtime shoppers infuriated at long lines and poorly stocked shelves. "I'm just waiting for an alternative," snaps one unhappy Kroger shopper.

Contemporary hunter-gatherers, grown accustomed to an abundance unchecked by seasonal variation, have been getting their meat and berries from supermarkets that are fairly similar despite varying corporate affiliation. But recent trends show stores differentiating, changing into less expensive warehouse type stores where goods are sold out of packing cases, or into increasingly upscale stores with staffed specialty departments and prepared food sections that rival restaurant take-outs. It looks as if Ann Arbor will continue with the latter. Even the new Meijer store will feature service in special meat, seafood, cheese, and deli departments.

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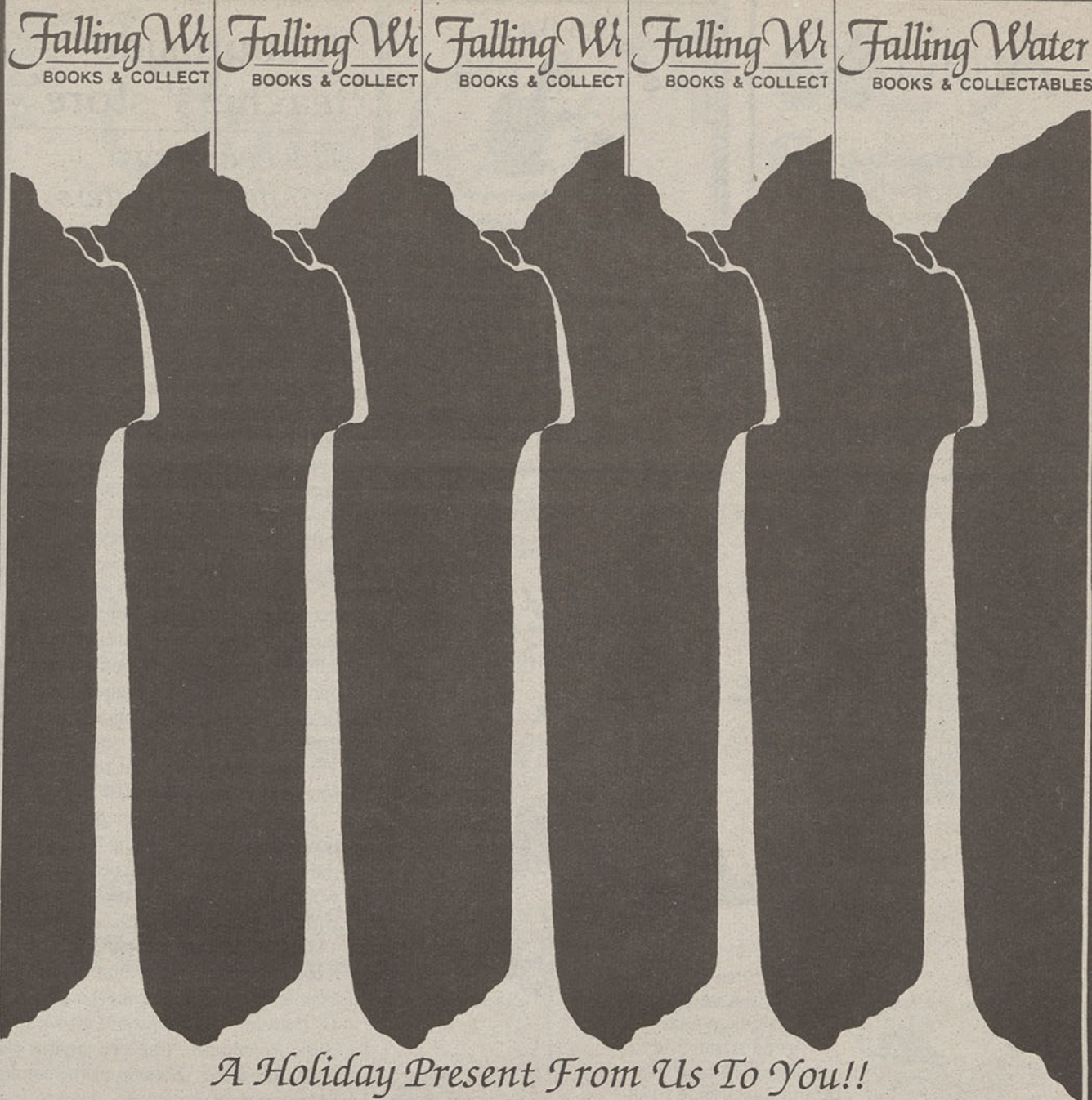
"Supermarkets are the elite of tenants, next to department stores," says Woodland Plaza leasing agent Michael Lippitt. "Deals are few and far between, they take a long, long time, and they're hard to make because of construction issues." The new Busch Valuland store, he says, "is extremely modern and upscale, with competitive prices." Members of the Spartan co-op based in Grand Rapids, the Busch family owns a Busch Valuland in Saline. A local shopper says the Saline store "is like Kroger's but a little friendlier, a little more small town." Lippitt says the 36,000-square-foot store will have not only specialty seafood, gourmet, deli, meat, and produce departments, but also a salad and hot food bar and some seating. Woodland Plaza's developer, Westin Development, agreed to a modification of the building, allowing a double drive-up lane next to the grocery store so baggers can load groceries right into customers' cars, two cars at a time. Common in Canada and elsewhere, the innovation is a blessing for middle-aged backs.

Woodland Plaza construction began in October. The 95,000-square-foot center, named for the Woodland Meadows Apartment complex just to the south, is the first Hobbs and Black shopping center in Ann Arbor. Like most local Hobbs and Black work, the structure will be brick and glass with decorative horizontal brick banding.

The center was already almost fully leased when we spoke to leasing agent Lippitt in early November. In addition to a letter of intent with Busch Valuland, he had signed with Arbor Drugs; Blockbuster Video; Westside Deli, a new branch for Frank and Steve Wood, who also own the Westside Deli in Bell Arbor Commons on Carpenter Road; Woodland Plaza Cleaners, owned by Pierre St. Amour, who owns Plymouth Mall Dry Cleaners; Egghead Software, a national software discount house that is growing aggressively; and Hawthorne Home Appliance and Electronics from Birmingham, a store that specializes in higher-end appliances and already attracts Ann Arbor customers. Lippitt hopes to add a card and gift store and a flower shop.

"We're not pilfering stores from downtown," he says, without being asked, but apparently convinced that other new shopping centers do try such tactics. "We don't need to. We're leasing up faster than any other shopping center I've ever seen, even though the rents are high."

Competition from the other new centers nearby—Cranbrook, with Mervyn's and, soon, F&M, just down the road; Meijer's, a short distance beyond that; and Colonnade, around the corner from Cranbrook—doesn't worry Lippitt. All these centers expect each other to generate traffic. The population in the area has soared in the 1980s, with construction of a new subdivision and three big apartment complexes. Although demographic projections don't show the population within a five-mile radius increasing much more within the next five years, Lippitt says there are already enough residents to support a lot more retailing.



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CHANGES continued

A southside teachers' store

The Learning Connection caters to parents, too.

In September, purposeful young Keely Mounger and her husband, Scott, a chemical engineer whom Keely calls "the business mind," opened **The Learning Connection** in the spot at Colonial Lanes Plaza recently vacated by the closing of Sherwood Computers. (MCRS Computers at 1517 South State has taken over Sherwood's repair business and is honoring Sherwood warranties.) "People come in and say 'It's about time' when they see our store," Mounger says. Oddly, for a town that one young parent characterizes as a citadel of "competitive parenting," Ann Arbor hasn't had a store selling exclusively educational and development supplies and games since The Learning Ladder turned its attentions entirely to computer and software sales. This is the third in what the Moungers foresee as a chain of stores.

Keely Mounger taught preschool for two years after graduating from college, then began to look for an occupation that would give her more time to stay home with her first child, Jacob, now three. In 1986, the Moungers opened their first store in Saginaw, their home city. They opened the second in Flint this past July. By that time the family had grown to include Joseph, now fourteen months old.

Similar stores throughout the country sell supplies for teachers, but Mounger has astutely positioned The Learning Connection to sell to parents, too. She has been impressed with the size and intensity of Ann Arbor's parent market. She says the teacher market is easy to get, but she has added toys, noncompetitive games, and puzzles to attract the parent business. A playroom keeps children busy while parents shop and, not incidentally, gets them acquainted with the lovely Brio wooden train and construction sets sold in the store.

Supplies include bulletin boards and



Alan Dunne tries out the playroom at The Learning Connection.

posters; music tapes, records, and books; flash cards; stencils; hundreds of workbooks; math skill games and science kits; poster paints; stickers; funny pencils and erasers; and other irresistible things whose purchase can be happily justified in the name of educational improvement. The store is open from 10 a.m. to 8 p.m. Monday through Friday and from 10 a.m. to 6 p.m. Saturday; Mounger will also arrange shows and displays for educational gatherings. She says she talks a lot with teachers, finding out what they want, adding, "We're looking for a formula so we can grow."

Assorted notes

A little shop, **Crystal Corner**, which had closed almost as soon as it opened, was purchased even though it wasn't for sale. In November, Nancy Elias, whose bustling Orchid Lane is tucked away under Bivouac at 330 South State, bought the business, which for a few months had occupied an equally hidden spot above the Republic Bank at 122 South Main.

On a trip to see her accountant in the bank building, Elias noticed the small rock and crystal shop. A sign on the locked door announced that the store was to close on October 21; Elias was there on October 22. On the spot, she slid her business card, with an offer to buy the business, under the door. Young owner Debra Wilson was about to move to New Mexico with her husband, Marc, who had landed what she calls "his dream job" as the state's mineralogist. Wilson had acquired a deep appreciation of geologic crystals from her husband, but because she worried about a possible conflict of interest if she took the business to New Mexico, she had no plans for it. Instead of packing up the stock for storage at her father-in-law's house, she agreed to the sale the next day.

Elias has moved Crystal Corner's stock and fixtures in with Orchid Lane's already overflowing and colorful mix of natural fiber clothing, folk art, and jewelry imported mainly from South America, creating a treasure-trove jumble of the found and the made. Elias says she will continue to maintain Wilson's collection of crystals from the Upper Peninsula, and she will import crystals and gemstones directly from mines in South America.

★ ★ ★

Shop owners Mike Clerici and Jane Washburn were busy making plans to move both **Orion Galleries** and **Washburn Antiques** to the storefront at 249 East Liberty, next to Afternoon Delight, at the beginning of November. Washburn has run her period English and American antique business from the family home up until now. Clerici opened Orion a year and a half ago in the lower level of the Lotus Gallery at 119 East Washington.

Dan Shutt of the Lotus Gallery is moving to Reading, Pennsylvania, where he plans to pursue a career as a private antique dealer. Shutt has managed the gallery for owner Leslie Werbel since it opened in 1981, so its name and his are almost synonymous. Why Reading?

"Well," Shutt says, "I don't want to start an avalanche, but it's a great place, only two or three hours from D.C., Philadelphia, and New York, and house prices are very low."

★ ★ ★

New customers at **Kim's Variety** at 3033 Packard Road may be puzzled to find dignified proprietor Kusun Kim intently ironing clothes. Explanation for the unconventional entrepreneurial style is provided by his daughter, Sarah: Kim, who emigrated from Korea only four years ago and is still hesitant to try out his English, owns the Wash & Dry and the low, white, concrete block building on Packard near Platt in which the laundry is housed. Kim helps out with the ironing when there's an overload of work at the laundry. (He plans to buy a press because, as Sarah says, "It's very hard to do it by hand.") When the laundry's next-door neighbor and tenant, Craft Appliance, moved out to Jackson Centre on Jackson Road this spring, Kim decided to open the variety store. The laundry's hours are as grueling as the ironing: 7 a.m. to 11 p.m. seven days a week. Because Kim spends early hours at the Wash & Dry, his variety store hours are a relatively moderate noon to 8 p.m. Monday through Friday and 10 a.m. to 8 p.m. Saturday and Sunday.

Before coming to Ann Arbor, Kim worked at a friend's gift shop in New York City. That experience gave him access to wholesalers in New York and Chicago. Because he buys directly from these friends, Sarah says, he's able to hold prices very low. The stock is appropriately various—handbags, gold and silver jewelry, watches and clocks, toys and sunglasses, nylon tights, umbrellas, sweatshirts with humorous slogans—making for a neighborhood K mart effect. Bonito, a tiny and silky-haired Yorkshire Terrier, keeps Kim company.

★ ★ ★

Ebullient owner Peggy de Parry says she changed the name of the Gourmet's Goose to the **Back Alley Gourmet** because the older name had become outdated after seven years of use and because she thinks the South Main Market where she's located seems "mostly like a back alley." She's also doubled her store's square footage, turning the original kitchen and retail areas into one 600-square-foot kitchen and moving retail operations into the 600-square-foot spot vacated this summer by Just Cats. She says heavy business generated by the Food By Phone delivery service spurred the kitchen expansion. Vicki Lowe, who managed the short-lived 328 South Main restaurant, manages the shop. "The demise of 328 was fortunate for me," de Parry sighs.

★ ★ ★

"As the name implies, we're little," says Bob Maulbetsch, owner of **The Little Bake Shop and Deli** located in the Miller-Maple Plaza. But it's not quite as little as it used to be. Maulbetsch added 257 square feet of space to his previous 600 in September. The shop carries selected bakery

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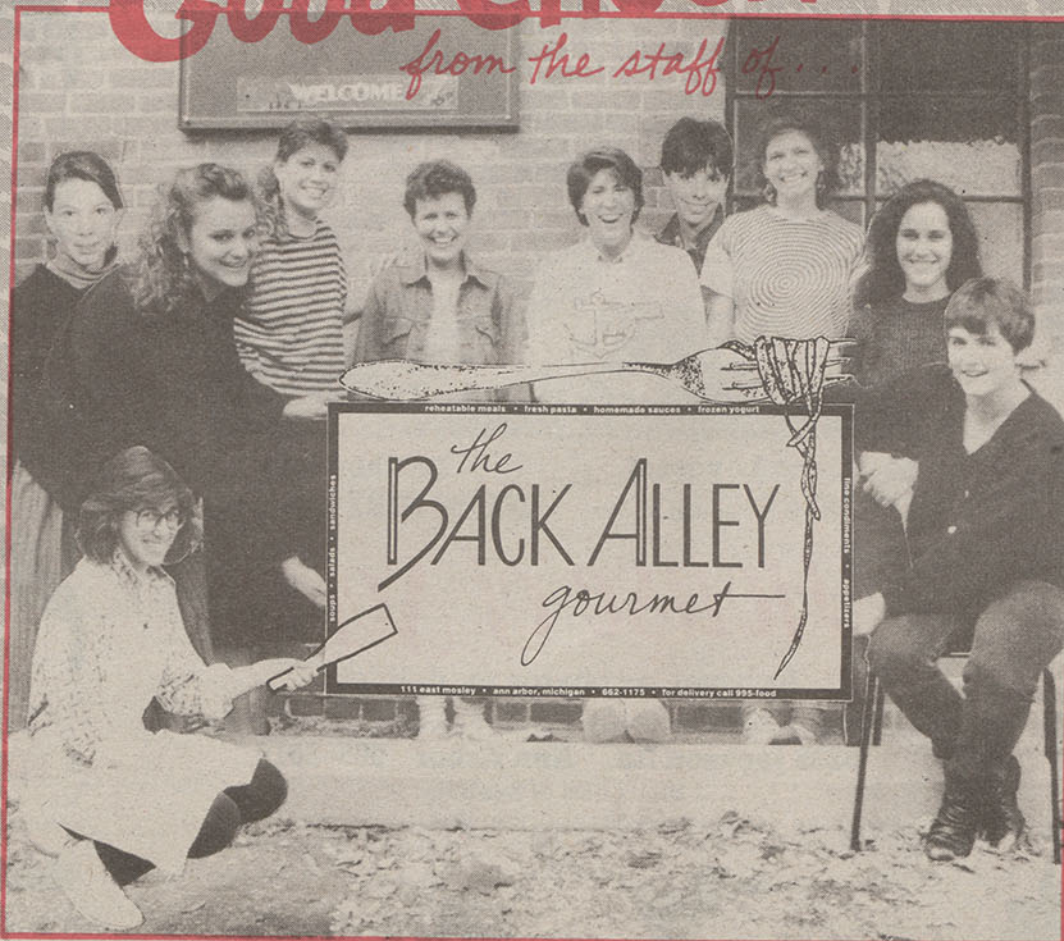


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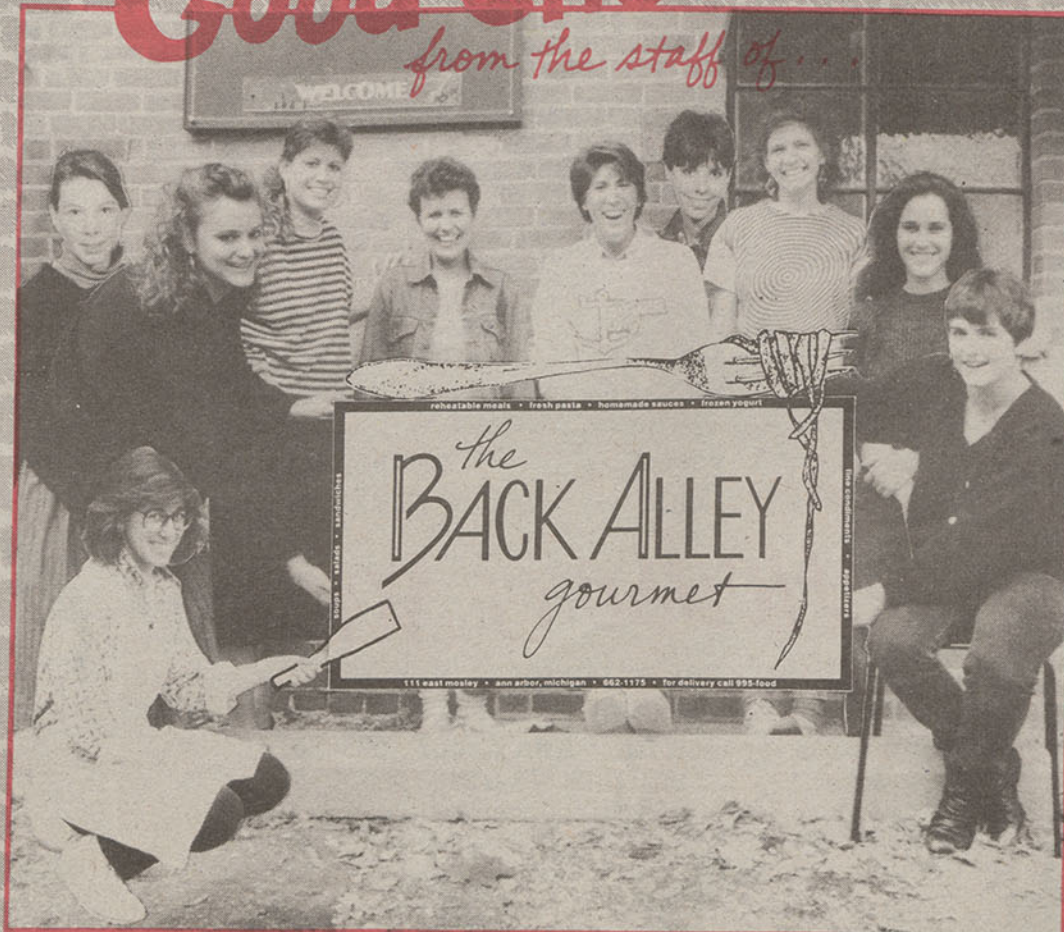


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CHANGES continued

items from Say Cheese, Dough Boys, Jeff Renner, Moveable Feast, Dayringer, and the Dexter Bakery. Maubetsch says customers are welcome to ask for a taste of any of the products in the deli case including LBS&D's own salads.

★ ★ ★

Fitness enthusiasts Randy and Kathy Step completed their plan to make two stores out of one when they opened the **Fitness Source** at the eastern edge of Maple Village shopping center in August. The Fitness Source sells home exercise equipment and houses an office for commercial gym equipment sales. Last March, the Steps moved their original store, Running Fit, from a midblock East Washington site to the sunny corner of Washington and Fourth Avenue; that shop sells running and exercise shoes, clothes, and light equipment.

★ ★ ★

During December, a temporary **Briarwood gift wrap center** and coat check will be in operation next to the Limited, a few steps from the Grand Court. Besides plain and fancy wrapping, the shop will sell boxes and shopping bags along with gift certificates redeemable at stores in all Taubman malls. Customers can also check coats and packages and get help in carrying packages to their cars.

The Main Street Area Association will run a temporary **Holiday Information Center** at 214 S. Main (the remodeled DeFord's/Woolworth's building). Thursday and Friday evenings and weekends during the day, the center will provide shopping information, public rest rooms, and package checking; cider and almonds will be on sale out front. From 10 a.m. to 6 p.m. Saturdays, the AATA will also be running a special 25¢ shuttle bus loop connecting the Main and State Street shopping areas.

★ ★ ★

Kitty Straith, manager of North Campus Plaza and owner of Origins Handcrafted Gifts, is turning the empty upper-level space at the southwest side of the little shopping center (near Wendy's) into a 5,400-square-foot mini-mall named **The Shops Above**. Straith hopes to attract people who have successful small businesses in their homes, but who are too specialized to support a whole storefront. To simplify things for small tenants, rentals will include finished walls, carpeting, and all expenses except telephone. Leases can be had for as few as six months, so "they don't have to sign away their family," says Straith. She expects most shops to take between 200 and 600 square feet.

Aside from The Shops Above, North Campus Plaza is about 75 percent leased. **Design 21**, a kitchen and bath design studio and showroom, and a copy shop opened this fall. Bill Price, owner of the La Paloma located near the corner of Packard and Carpenter roads, will open his second **La Paloma** in the plaza this month. The original La Paloma is essentially a take-out and delivery place with

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CHANGES continued

only a few tables, but the new one in North Campus Plaza will have seating for about thirty people in addition to take-out and delivery. Price says he will soon be ready to sell La Paloma franchises, spreading the fame of his deep-fried tacos and other Mexican specialties.

★ ★ ★

The small arts and crafts gallery above Vahan's at 307 East Liberty has changed its name from Support Your Local Artists to **Grass Roots Gallery** as part of a complex divorce proceeding. Suzanne Fauser owns the gallery as well as Creative Tattoo at the same address.

★ ★ ★

Coming in January: Joseph Kostakis, who owns Campus Donuts, formerly Dunkin' Donuts, on Washtenaw between Golfside and Hewitt, will open a doughnut shop at **222 North Fourth** on the brick plaza at the corner of Catherine. When we talked to him in early November he was still considering a name for the new store. The shop will bake, sell, serve, and deliver muffins, croissants, danish, cookies, and cakes in addition to the doughnuts, which will, for a time, come from the Ypsilanti store.

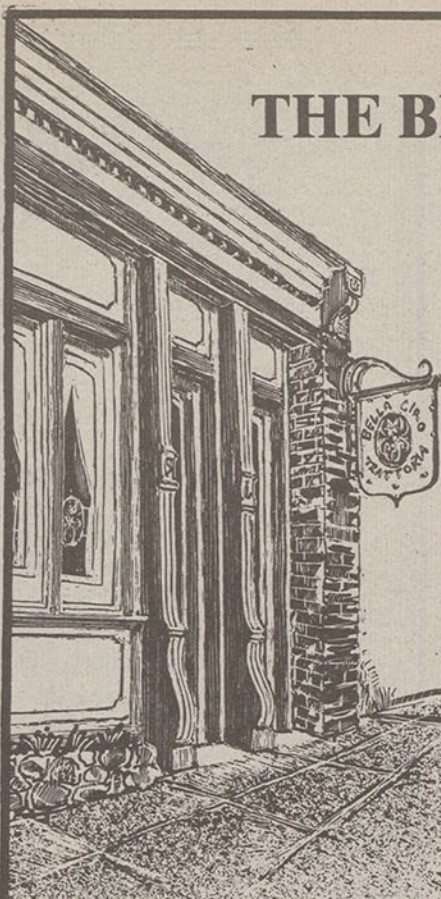
★ ★ ★

Two Ann Arbor women, Ann Lin and Shiang Tsai, decided that the best way to be able to enjoy the food of their favorite Japanese chef, Takashi Nagai, was to invite him to leave the Detroit suburbs, where he has worked at many restaurants, to join them in opening a restaurant here. The result is the **Miki Japanese Restaurant**, scheduled to open sometime after the first of the year in the east portion of the Arbor Atrium building at 106 South First Street, next to This Zorba Is Greek and right around the corner from Tamiko's.

★ ★ ★

Heartlessly bland white paper again coats the windows at 311 South Main, signifying the closing of the **City Grill**, the latest incarnation of the restaurant that began last December as the Monkey Bar and Grill. The restaurant has hobbled through an earlier window papering, three major menu changes, a radical repainting, addition of an outdoor terrace upstairs, and the name change. But the transmutations may not yet be over. Owner Andy Gulvezan, who is quicker with a deed than a word, says he'll have more to say in January or thereabouts, but that he is busy now with projects at his other downtown restaurants. Expansion of the Full Moon is proceeding, and he's done what he calls "cosmetic renovation" inside and out at the Liberty Inn. He has also reinstituted lunch at the Liberty Inn for the first time in a year. (Lunch is served from 11 a.m. to 2 p.m. Monday through Thursday, and until 6 p.m. Friday and Saturday.) No changes reported at the Flame Bar, another Gulvezan property. He says the City Grill, which can hold up to 140 people, is temporarily available for parties and banquets.

THE BELLA CIAO



December Menu Selections

—Le Paste—

SPAGHETTI ALLA VONGOLE
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Spinach fettuccini tossed with fontina, gorgonzola, grated grana and cream.

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An appetizer pasta... housemade saffron spaghetti tossed with a mixed vegetable julienne, olive oil, scallions and parsley.

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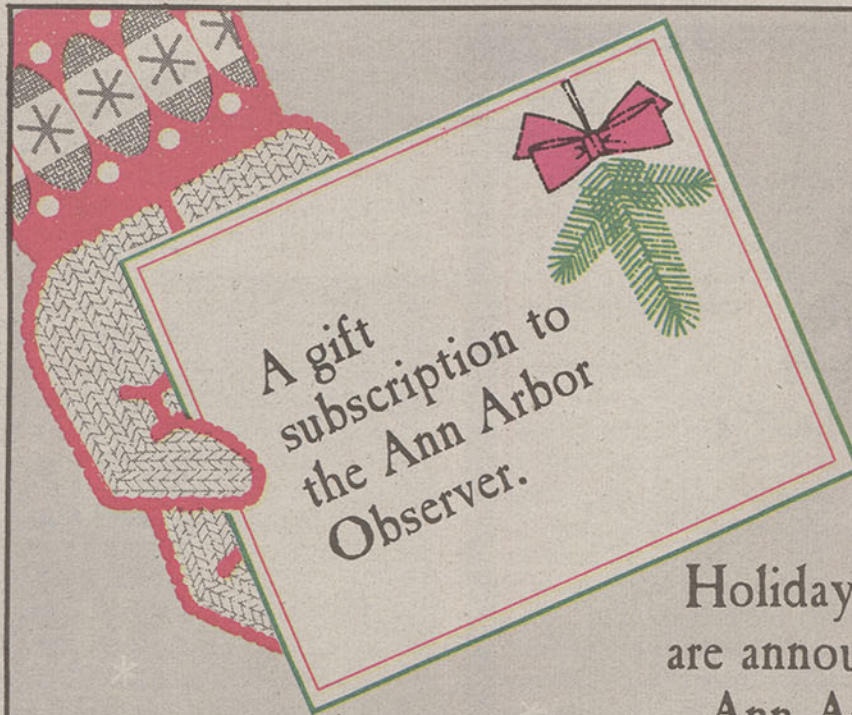


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Merry Christmas
Merry Christmas*



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Merry Christmas
Merry Christmas*

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The Lord Fox

Solid American basics with a nouvelle twist

It's hard to find someone who doesn't like this warm, dark-paneled country roadhouse with its Colonial antiques, cozy fireplace, and decor that radiates and glows a rich bordello red. Though a large part of the potential seating capacity is outside on the large decks that flank the house on both sides, this is a setting and a menu that seem to go more naturally with winter and sleigh bells. Big, lush meals have always been the trademark of the Lord Fox, where the kitchen walks a very thin line between luxuriously rich and overpoweringly heavy.

The menu here has changed a lot in the last couple of years. Almost all entrees are now sauced or otherwise accompanied by fruits, nuts, exotic spices, and liqueurs: sea scallops with sorrel and garlic lemon sauce; Norwegian salmon with quail egg, Dijon mustard, and chive sauce; veal with smoked pear compote and walnut leek dressing; chicken with blue cheese and cherry hazelnut sauce. Judging only from the menu, it appears to be a very different Lord Fox from the high-priced steakhouse of days past. It really isn't, though.

Despite the dressy touches, the food is rooted more deeply in the American 1950s idea of haute cuisine than in the French cuisine of the 1980s.

The menu descriptions are eerily reminiscent of the short-lived 328 South Main restaurant, which had the same busy preoccupation with unusual juxtapositions. The key to Lord Fox's success is probably that, unlike 328, the strange sounding combinations stand out more on the menu than they do on the plate.

The Lord Fox
5400 Plymouth Rd. 662-1647

Description: A country roadhouse decorated in a warm, Colonial style.

Atmosphere: This is truly what the restaurant industry calls a "destination" restaurant. People come to make a night of it in this relaxed, happy, unhurried setting.

Recommended: Seafood pate and smoked whitefish appetizers; Caesar salad; prime rib and most beef entrees (especially beef Wellington), and duck with raspberry saffron sauce.

Prices: Dinner entrees, which include salad, vegetable, and bread, \$13-\$18. Soups and appetizers \$2.95-\$7.95. Desserts \$2.25-\$3 (\$7 for flaming desserts for two). Lunch (not reviewed here) \$4-\$7.

Hours: Mon.-Fri. 11:30 a.m.-2 p.m. and 5-10 p.m. (Fri. till 11 p.m.); Sat. 5-11 p.m.; Sun. 3-9 p.m.

Wheelchair access: Access on left through a side door on the deck. Restrooms accessible.

More than once I found myself midway through my entree trying to remember which of the jumble of unusual ingredients on the menu were actually components of the delicate, classic tasting sauce before me.

The influence of La Cuisine Nouvelle, the revolutionary French style of cooking that deemphasized heavy butter-based sauces, introduced imaginative uses of fruits and vegetables, and steered cooks back to their own local produce, has been far-reaching. Most younger chefs have been trained under the influence of this style. Tim Cakra, formerly of Savory's and head chef at Lord Fox since July 1987, certainly was. It must be difficult to experiment with more contemporary cooking styles while under a mandate to maintain the old American style table d'hôte presentation. The compromise that seems to have resulted is a grafting of light, nouvelle ideas onto meals that otherwise remain lavish and unrestrained calorie fests. (One night every entree that came out of the kitchen was garnished by three pomegranate seeds.)

The Lord Fox rotates the menu four times a year, with the seasons. The food reviewed here is a sampling of summer and autumn of this year and winter of 1987. The winter menu went in in November, and many of the dishes have been carried over (some with slightly different

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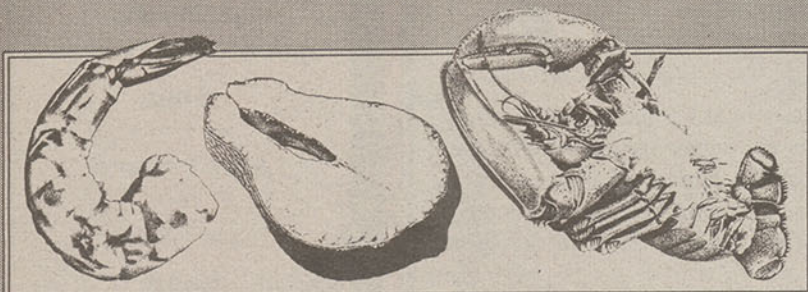
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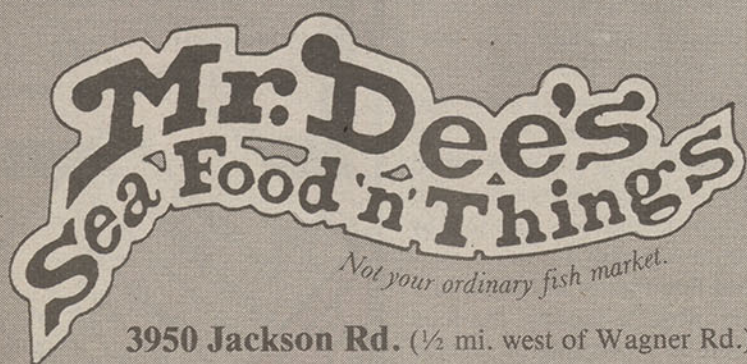
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presentations).

Two classic appetizers, escargot and shrimp cocktail, are on the menu year-round. Both are given contemporary twists: the escargot come with chopped walnuts and the shrimp cocktail with avocado relish. A cheese and fruit plate offered as an appetizer (with an unenlightening "from Michigan and beyond" qualifier) sounded more appropriate for dessert. The shrimp and smoked salmon pate (\$6.95) was delicate and airy, garnished with tidbits of perfectly ripe melon and a pool of thin, sharp mustardy sauce. The smoked whitefish (\$6.50) was similarly composed of an exquisite main element and an attractive collection of miniature garnishes: "roast garlic custard" (a rather heavy, slick-textured mousse), a spoonful of golden Michigan caviar, a few greens, and a piquant dressing.

The waiter served the appetizers between two bread courses—a basket of crackers and breadsticks is distributed with the menus and a hot loaf of bread arrives just before the entree. Bread of some kind arriving with the appetizers, instead of before and after, would have balanced the first part of the meal a little better, I think.

I tried one soup, a cream of tomato (not the tomato mint of the appetizer list, but a daily special, \$2.50). It was made of fresh, high quality ingredients, but surprisingly salty.

Dinner includes a choice of a daily special salad or a tossed green salad with one of their good homemade dressings. Once, the greens in the tossed salad hadn't been well dried and water had pooled in the bottom of the plate, but other times this was under control. My favorite of the special salads was very, very fresh beets, poached and chilled and served with a dollop of sour cream on a glass plate. A Caesar salad is available a la carte (\$7.95 for two) and is well worth the extra cost, especially for the cooking lesson that comes with it. It's made tableside from beginning to end, and it's a powerhouse of olive oil, garlic, and anchovy. It seems that people who like these flavors usually can't get enough of them, but if for any reason you're ambivalent, this is not your salad.

The entrees I liked were the stronger, heavier ones, though I can't say they were technically better than the lighter fish entrees I tried. Maybe it was the cozy surroundings and the discovery of an excellent, fairly inexpensive California merlot that made the heavier beef and duck entrees particularly memorable. (The wine was a 1983 St. Francis, which is not always available. The Lord Fox wine list is well chosen and focuses on the low end of the price spectrum.) Beef Wellington (\$17.50) is a cut of tenderloin baked with a homemade duck- and chicken-liver pate and a sauce of cracked green peppercorns in a pastry crust. It was cooked slightly past the medium I ordered, but was otherwise tender and rich. The pate seeps into the beef, and the whole thing falls apart at the touch of a fork.

I loved the roast Indiana duck (\$15.75), too. It was glazed in a complicated and in-

teresting bunch of flavors: orange segments and basil and raspberry-saffron butter. I don't think I'd want it any more complicated and interesting: this verged on more flavors than can be sorted out in a mouthful. The duck, instead of a boned filet, was a half bird, including the wing. The skin was beautifully, crisply glazed, the meat rich and dark. The predominating flavor in the complex and subtle sauce was the raspberry. The duck and chicken here are all Amish-raised, chemical-free, and shipped from Indiana within twenty-four hours of kill.

That pedigree may explain the excellence of the duck, but it didn't do much for the Harvest Chicken (\$12.95) that someone else at the table got the same night. The flat, boneless filet was tasteless, like a frozen and microwaved product. It didn't even look like real chicken; it was too perfect and evenly textured. It was sauced with some canned corn and bits of chunky, smoky bacon. This was so different from the duck entree that the two could have come from different restaurants, yet they came out of the same kitchen on the same night.

The prime rib (\$15.75) is one of the few entrees I encountered in which the flavoring mentioned in the menu description was present in more than a whisper. It's riddled with roasted garlic—not just slivers, but occasional half-cloves. I enjoyed this tremendously. Good beef and lots of garlic without the usual Mediterranean complex of tomatoes, onions, and olive oil tasted simple but different.

A Norwegian salmon filet (\$17.95) grilled and served with a mustard chive sauce, and a broiled whitefish (\$13.50) with a dill sour cream sauce (with plum wine, the menu said, though it was too subtle for me to taste) were both good, delicate and fresh tasting and perfectly cooked. My partner preferred the salmon and I preferred the whitefish, but somehow we both felt vaguely let down. The Lord Fox and rich, winey, red meat-laden dinners somehow seem inseparable.

Entrees come with substantial vegetable accompaniments that are often seasonal and usually very good. Pureed squash with ribbons of red cabbage across it was beautiful and had a nice, harvest-time flavor.

I liked the cheesecake, the cakey, not-too-sweet New York kind, with a fresh strawberry sauce (\$2.25). The double chocolate mousse (\$2.75) was just too much. It tasted like the inside of a Milky Way candy bar—heavy, sticky, dense, and sweet—though I did like the caramelized pecans on top.

The Lord Fox is one of the few places around that does flaming desserts at the table. This class of desserts is tangled up in my mind with bronzed baby shoes, Edsels, and a raft of elaborately overconceived curiosities invented to blow off some of the prosperity of the Eisenhower years. I didn't try any of the flaming desserts, but now I wish I had. Cherries Jubilee would have gone well with beef Wellington and the warm, rosy comfort of the Lord Fox on a cold winter night.

—Sonia Kovacs

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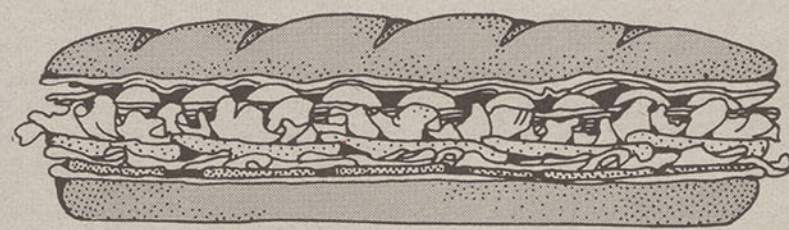


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THEN & NOW



The Catherine Street hospitals

They reflected the emerging medical thinking of the 19th century.

Old Ann Arbor postcards from the Golden Age of the Postcard, circa 1910, indicate that the U-M hospital was already a big deal in town. In fact, it was second only to the university as a generator of out-of-town visitors—particularly impressive at a time when most medical problems were still being treated in the patient's home or in individual physicians' small private hospitals.

This postcard, mailed in 1913 but printed before 1911, shows the old Catherine Street hospital complex, finished in 1891. Glen Street is in the left corner, Catherine in the right. The center building with the round-arched windows is the 1904 Palmer Ward for children. One of the twin 1891 buildings flanking it originally housed the U-M's homeopathic

physicians. These holistic practitioners believed in treating diseases with minute quantities of drugs that produced symptoms similar to those of the disease. The other building housed the allopathic, or "regular," physicians.

At the end of the 19th century, bitter political battles between homeopaths and allopaths frequently influenced votes in the state legislature on university funding, threatening the university's autonomy in the process. The twin hospitals of 1891 reflected an uneasy truce between the competing approaches to medical treatment. In 1896, the Michigan Supreme Court finally settled the autonomy issue in favor of the university. In 1900 the homeopaths moved into a new hospital (now North Hall), and the allopaths, by then clearly the dominant force in contemporary medicine, took over the entire Catherine Street hospital complex.

It's no accident that the Catherine Street hospitals were located on a hill near the river, removed from the main campus, and that they were a series of low buildings instead of a single imposing edifice. Since the 1850s and occasionally before, good hospital design had limited density and maximized ventilation. The practice of gathering mortality statistics, conducted extensively in the 1850s and 1860s, had shown that large and sophisticated urban hospitals had shocking rates of surgical mortality from infection, rates that perplexingly increased with the hospital's size. One in four amputees at a leading

Philadelphia hospital died, for instance.

The real cause of hospital infection was germs, but as late as the 1860s the prevailing notion was that hospital infections were caused by foul atmosphere, the product of too many sick people exchanging air in a confined area. Exhalations of sick people, wrote a physician in 1876, "are highly morbid and dangerous, inasmuch as they are one of nature's methods of eliminating noxious matter from the body, in order that it may recover health."

Maximizing the circulation of fresh air was seen as the antidote to the high incidence of hospital-originated infections. Its architectural expression was the pavilion hospital, as medical historian Charles Rosenberg explains in his highly regarded and interesting book, *The Care of Strangers: The Rise of America's Hospital System*. Typical pavilion hospitals like the Catherine Street hospitals of 1891

The U-M Catherine Street hospitals, predecessor of University Hospital, sometime between 1904 and 1910.

consisted of spread-out clusters of medium-sized buildings, each composed of long wards ventilated by windows on the sides and doors at each end.

Preferred sites for new hospitals, Rosenberg writes, were "far from the city's most congested areas, near open fields or, ideally, a river or body of open water from which cleansing breezes might be expected to refresh even the best-ordered hospital's inevitably tainted air." In pavilion hospitals, wards were laid out to be isolated from each other, and kitchens, laundries, and autopsy rooms, regarded as sources of dangerous bad air, were also isolated. Smooth, hard floors and metal furniture were favored to reduce the build-up of bits of organic matter, whose decay was thought to cause diseased air.

Fresh air, isolated wards, smooth surfaces in medical equipment—it's somewhat startling to note that these sensible reforms were based on a fundamentally incorrect theory of disease causation. But as the germ theory of disease took hold, such prophylactic practices found a better rationale. Better sanitation and Joseph Lister's introduction of antiseptics made hospital stays far safer and helped them become an increasingly vital part of the health care system.

The small Catherine Street complex was replaced in 1925 by a huge new hospital on Ann Street. Two years ago, that building, in turn, had become obsolete, and the hospital relocated again. Interestingly, planners chose to place the new hospital on the river bluff only a short distance east of the site of the now-gone Catherine Street pavilion. No one still expects therapeutic effects from river breezes, but at a time when hospital patients are increasingly fussy about creature comforts, scenic vistas of the Huron River are an integral part of a smart hospital marketing strategy.

—Mary Hunt



Florence Nightingale's reform agenda: Hygienic design and moral order

The principles of good ventilation expressed in the pavilion hospital were only some of the far-reaching reforms

most effectively preached by nurse Florence Nightingale. Medical historian Charles Rosenberg writes, "We tend to think of the mid-nineteenth century and particularly the work of Florence Nightingale as beginning the identifiably modern hospital. The trained nurse, the hospital building's self-consciously hygienic design, its orderly and efficient administration all seem to originate with that extraordinary Englishwoman and her work in the Crimea. . . . But the roots of her ideas were far older than her century, and much of their power lay not in their novelty but in their familiarity—allied with a zealous activism that would not tolerate the imperfections of existing hospitals." —M.H.



The same view today illustrates the medical complex's explosive growth. The Art Deco Victor Vaughan Building went up in the 1930s, the monolithic Taubman Medical Library in the 1980s. The space-age walkway leads to the Glen Street parking structure.

Selections From Our Current Menu through Dec. 7th

les pâtes

cannelloni alla laziale: house-made cannelloni stuffed with spinach, garlic, ricotta and parmesan cheeses baked with a tomato-basil sauce. 10.75

fettuccine alla rustica come nel mezzogiorno: fettuccine tossed with crumbled garlic sausage, capocollo ham, sliced hot peppers, olive oil and pecorino romano cheese. 9.75

vermicelli coi gamberetti e erbe: vermicelli tossed with shrimp, sun-dried tomatoes, garlic, olive oil and a variety of fresh herbs... with parmesan cheese. 11.75

fettuccine con le zucchini e carciofi: fettuccine tossed with zucchini, artichoke slices, cream, basil, garlic and parmesan and romano cheeses. 9.75

les entrées

trota con funghi e limone: fresh rainbow trout lightly floured and seared then baked with mushrooms... sprinkled with scallions, fresh breadcrumbs and lemon juice... with rice. 14.75

pesce spada alla siciliana: fresh swordfish steak sautéed in olive oil with garlic, tomatoes, capers and fresh oregano... with rice. 15.75

agnello alla romana: medallions of lamb sautéed with artichoke slices, garlic and fresh chopped mint... served with a turnip and potato purée. 15.75

fettine di maiale in saor con aceto balsamico: slices of pork tenderloin sautéed with onions, raisins and pine nuts... accented with red wine and balsamic vinegar. 13.75

magret de canard sauté aux cassis et poires: boneless duck breasts sautéed medium-rare... pan sauced with cassis, demi-glace, pears and currants... served with a turnip and potato purée. 15.75

coulbiac de saumon à l'aneth: fresh fillet of salmon wrapped in puff pastry with a lining of spinach-dill mousse... baked to order... served with a lemon-dill fish velouté. 15.75

escalopes de veau aux echalotes: veal scallops sautéed... deglazed with white wine and shallots, enriched with cream and finished with fresh chives... served with potatoes. 15.75

filet de boeuf au roquefort: cross-cut sections of beef tenderloin sautéed... deglazed with madiera and pan sauced with cream and roquefort... sprinkled with toasted walnuts and pinenuts... served with potatoes. 16.75

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